

THE  
PENDER COLLECTION.

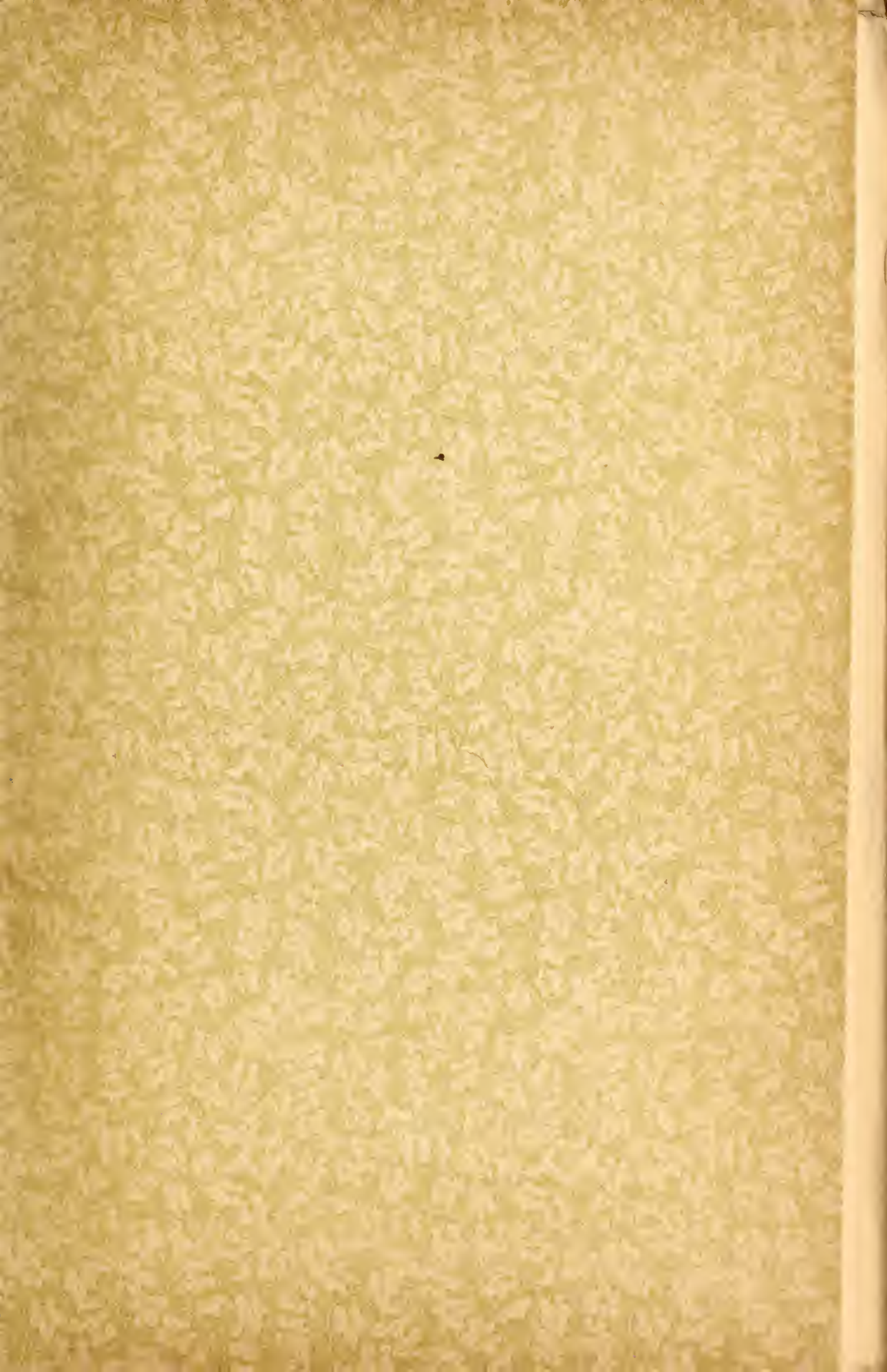
ILLUSTRATED CATALOGUE.

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SATURDAY, MAY 29, 1897.

LIBRARY OF THE  
JOHN G. JOHNSON COLLECTION  
CITY OF PHILADELPHIA







CATALOGUE  
OF  
THE VERY VALUABLE COLLECTION OF HIGH-CLASS  
MODERN  
PICTURES  
AND  
WATER-COLOUR DRAWINGS

Formed by the well-known Amateur, the late

SIR JOHN PENDER,  
G.C.M.G., K.C.M.G.,

REMOVED FROM 18 ARLINGTON STREET AND FOOTS GRAY PLACE:

WHICH (*by Order of the Executors*)

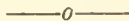
Will be Sold by Auction by  
MESSRS. CHRISTIE, MANSON & WOODS,  
AT THEIR GREAT ROOMS,  
8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, MAY 29,  
MONDAY, MAY 31, 1897,  
AND FOLLOWING DAY, AT ONE O'CLOCK PRECISELY.

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May be publicly viewed Three Days preceding, and Catalogues had (CATALOGUES WITH TWENTY-THREE ILLUSTRATIONS PRICE ONE GUINEA), at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

## CONDITIONS OF SALE.



- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

# CATALOGUE.

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## First Day's Sale.

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On SATURDAY, MAY 29, 1897,

AT ONE O'CLOCK PRECISELY.

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### WATER-COLOUR DRAWINGS.

D. COX.

1 THE SALMON TRAP

20 $\frac{1}{4}$  in. by 29 in.

D. COX.

2 RETURNING HOME: Evening. A man on horseback crossing a brick bridge over a narrow stream, and driving cattle before him

10 $\frac{1}{4}$  in. by 14 in.

D. COX.

3 CROSSING THE HEATH: Showery weather. Three women on horseback, crossing a heath in a heavy storm of rain

9 in. by 13 in.

## E. DUNCAN, 1868.

## 4 WHITBY SANDS: Landing fish

215  
27 in. by 48 in.;*Exhibited at the Society of Painters in Water-Colours,*  
1868

## COPLEY FIELDING, 1818.

## 5 DOUNE CASTLE, Perthshire

25 in. by 39 in.

## C. FIELDING, 1818.

## 6 THE DEER PARK

15 in. by  $21\frac{1}{2}$  in.*Exhibited at the Art Treasures Exhibition, Manchester,*  
1857

## BIRKET FOSTER, 1882.

## 7 TURNBERRY CASTLE, Ayrshire, the early home of Robert Bruce

334  
23 in. by 36 in.*Exhibited at the Royal Society of Painters in Water-*  
*Colours, 1882*

## L. HAGHE.

## 8 THE CHOIR OF S. MARIA NOVELLA, Florence

"That church among the rest,  
By one of old distinguished as the bride."—*Rogers.*For its grace and beauty, this church was said by Michael Angelo  
to be fit for the "Bride of Christ."

18½ in. by 26 in.



W. HUNT.

9 THE VILLAGE SMITHY

21 in. by 29 in.

*Inv**Exhibited at the Whitworth Institute, Manchester, 1891*

W. HUNT.

10 PURPLE GRAPES, PLUMS AND GREENGAGES

9½ in. by 17½ in.

W. HUNT.

11 PURPLE AND YELLOW PLUMS

7¼ in. by 8¾ in.

W. HUNT, 1831.

12 A CHILD, with a red pitcher by her side

15¼ in. by 9¾ in.

F. PRADILLA, 1882.

13 A DOCTOR OF THE FIFTEENTH CENTURY

28 in. by 20 in.

S. PROUT.

14 THE TOMB OF THE SCALIGERS, at Verona

16 in. by 12 in.

*Exhibited at the Whitworth Institute, Manchester, 1891*

S. PROUT.

15 ROUEN CATHEDRAL

26 in. by 19½ in.

J. M. W. TURNER, R.A.

16 FLORENCE

11 in. by 16½ in.

*Engraved by E. Goodall, in Heath's "Gallery of British Engravings," Vol. I. (1836)*

J. M. W. TURNER, R.A.

17 SALISBURY CATHEDRAL: South view

20 in. by 27 in.

*From the Collection of F. Fish, Esq., 1888*

*Exhibited at the Whitworth Institute, Manchester, 1891*

P. DE WINT.

18 LINCOLN: Early morning

26 in. by 39 in.

*Exhibited at the Whitworth Institute, Manchester, 1891*

P. DE WINT.

19 A LANDSCAPE. A bridge over a shallow river, with three cows in the water in the foreground, some figures are seen more in the distance

7½ in. by 12 in.





No. 21.







No. 23.

## MODERN PICTURES.

SAM BOUGH, R.S.A., 1837.

20 ST. MONANCE, Fifeshire

50 in. by 72 in.

*From the Collection of A. B. Stewart, Esq., of Glasgow,*  
1881

SIR A. W. CALLCOTT, R.A.

21 AN ITALIAN LANDSCAPE. A view of the Alps as seen  
from Varese

36 in. by 50 in.

*Exhibited at Burlington House, 1875**From the Collection of the Earl of Durham**From the Collection of J. Whittaker, Esq., of Hurst, 1865**See Illustration*

SIR A. W. CALLCOTT, R.A.

22 A VIEW OF ETON FROM THE RIVER. Windsor Castle is seen in  
distance28 $\frac{3}{4}$  in. by 43 $\frac{3}{4}$  in.

W. COLLINS, R.A.

23 EARLY MORNING ON THE SUSSEX COAST

34 in. by 47 in.

*From the Collection of Lord Northwick**From the Collection of G. Bicknell, Esq., 1863**Exhibited at the Royal Academy, 1827 (as "Buying Fish")**Exhibited at Burlington House, 1887**Exhibited at the Royal Jubilee Exhibition, Manchester, 1887**See Illustration*

## W. COLLINS, R.A.

- 24 THE CARD PLAYERS: Three children playing at cards in a garden. Portraits of Master and Miss Martin, and Master Meyer

15 $\frac{3}{4}$  in. by 21 $\frac{1}{4}$  in.

*Exhibited at the Royal Academy, 1817*

*From the Collection of E. Rodgett, Esq., 1859*

*From the Collection of John Knowles, Esq., 1865*

## T. SIDNEY COOPER, R.A., 1887.

- 25 A WINTER SCENE. A flock of sheep are being driven along a snow-covered road by two shepherds, one of whom is on horse-back; to the right is a farm-house

38 in. by 59 in.

## J. S. COPLEY, R.A.

- 26 ROYAL CHILDREN PLAYING IN A GARDEN: Portraits of the Princesses Mary, Sophia and Amelia, daughters of George III.

20 in. by 14 $\frac{1}{2}$  in.

*A finished study for the picture which is in the possession of Her Majesty the Queen*

*Engraved by F. Bartolozzi, R.A.*

## D. COX, 1848.

- 27 A WELSH LANDSCAPE, with a cottage; two children in the foreground gathering wild flowers

23 $\frac{3}{4}$  in. by 17 $\frac{1}{2}$  in.

## H. W. B. DAVIS, R.A., 1880.

- 28 HIGHLAND CATTLE CROSSING A SHALLOW STREAM

19 in. by 29 $\frac{1}{2}$  in.







No. 30.

H. W. B. DAVIS, R.A., 1881.

29 TOWARDS EVENING : Four cows in a meadow

12 in. by 20 in.

W. DYCE, R.A.

30 THE SOLILOQUY OF HENRY VI. DURING THE BATTLE OF TOWTON

" This battle fares like to the morning's war,  
 When dying clouds contend with growing light ;  
 What time the shepherd, blowing on his nails,  
 Can neither call it perfect day nor night.  
 Now sways it this way, like a mighty sea,  
 Forced by the tide to combat with the wind ;  
 Now sways it that way, like the self-same sea  
 Foreed to retire by fury of the wind :  
 Sometime the flood prevails ; and then, the wind :  
 Now, one the better ; then, another best ;  
 Both tugging to be victors, breast to breast,  
 Yet neither conqueror, or conquered :  
 So is the equal poise of this fell war.  
 Here on this mole hill will I sit me down.  
 To whom God will, there be the victory !  
 For Margaret, my Queen, and Clifford too,  
 Have hid me from the battle ; swearing both  
 They prosper best of all when I am thence.  
 Would I were dead ! if God's will were so."

Shakespeare's *Henry VI.*, Part III., Act ii., Scene 5.

14 in. by 20 in.

*Exhibited at the Royal Jubilee Exhibition, Manchester, 1887*

*See Illustration*

W. DYCE, R.A.

31 THE WOMAN OF SAMARIA

14 in. by 20 in.

*Exhibited at the Royal Jubilee Exhibition, Manchester, 1887*

A. ELMORE, R.A., 1861.

32 MARIE ANTOINETTE IN THE PRISON OF THE TEMPLE

"We often went up to the tower, because my brother went there too from the other side; the only pleasure my mother enjoyed was seeing him through a clink as he passed at a distance. She would watch at this clink for hours together to see the child as he passed. It was her only hope, her only thought."—*Private Memoirs of what passed in the Temple*, by Madame Royale, Duchesse d'Angoulême.

$32\frac{1}{2}$  in. by  $17\frac{1}{2}$  in.

*Exhibited at the Royal Academy, 1861*

*See Illustration*

A. ELMORE, R.A., 1863.

33 LUCREZIA BORGIA

$34\frac{1}{2}$  in. by  $22\frac{1}{2}$  in.

*Exhibited at the Royal Academy, 1863*

*From the Collection of James Fallows, Esq., 1868*

*Exhibited at the Paris Exposition Universelle, 1878*

T. FAED, R.A.

34 "O NANNY! WILL YE GANG WI' ME?": A Highland lassie seated by a road-side, a man leaning over her, and a collie dog by her side

$29\frac{1}{4}$  in. by  $24\frac{3}{4}$  in.

*Engraved by Lumb Stocks, R.A.*





No. 32.



W. P. FRITH, R.A., 1850.

35 A GLEANER (The landscape painted by T. Creswick, R.A.)

In Frith's 'My Reminiscences' (published in 1887), this picture is mentioned as having been purchased from him by a Mr. Birt for one hundred and fifty guineas, the highest price the artist had up to that time received for a picture of the size; when, however, it was offered at the sale of Mr. Birt's collection, a few years later, it fetched seven hundred guineas; subsequently becoming the property of Sir John Pender.

34½ in. by 25 in.

*Exhibited at the Royal Academy, 1851*

T. GAINSBOROUGH, R.A.

36 PORTRAIT OF WILLIAM PITT, Earl of Chatham; side face, half length

29½ in. by 24½ in.

P. GRAHAM, R.A., 1886.

37 RISING MISTS

23 in. by 35½ in.

F. GOODALL, R.A., 1890.

38 THE CITADEL OF CAIRO

14¼ in. by 36 in.

F. GOODALL, R.A., 1894.

39 TENDING SHEEP AND LAMBS, banks of the Nile

14½ in. by 35½ in.

F. GOODALL, R.A., 1890.

40 AN INUNDATED EGYPTIAN VILLAGE

14¾ in. by 35½ in.

KEELEY HALSWELLE, A.R.S.A., 1891.

41 CANTERBURY: Distant view

This is the last picture Keeley Halswelle painted; it was finished shortly before his voyage to the East with Sir John Pender

36 in. by 54 in.

*See Illustration*

HEYWOOD HARDY.

42 SIDI AHMED BEN AVUDA AND THE HOLY LION

Sidi Ahmed ben Avuda was, in the fifteenth century, a very renowned "Marabout," in the valley of the Mina. One day, after spending hours in prayer, he implored the Lord to send him some sign that his services were regarded with favour. Immediately an enormous lion presented himself, and said, "I am sent by God to do anything you require of me." From that day the lion followed him everywhere, and carried the holy man on his back on all his journeys. Since the Saint's death, the lion has every year appeared again at La Koubba, and the men attached to the service of the tomb lead it through the provinces to collect alms.

90 in. by 60 in.

*Exhibited at the Royal Academy, 1881*

*Etched by the Artist*

HEYWOOD HARDY, 1882.

43 A KING'S DAUGHTER

72 in. by 52 in.

*Exhibited at the Grosvenor Gallery, 1882*

F. D. HARDY, 1865.

44 THE THREATENED DELUGE

18 $\frac{3}{4}$  in. by 25 $\frac{1}{2}$  in.

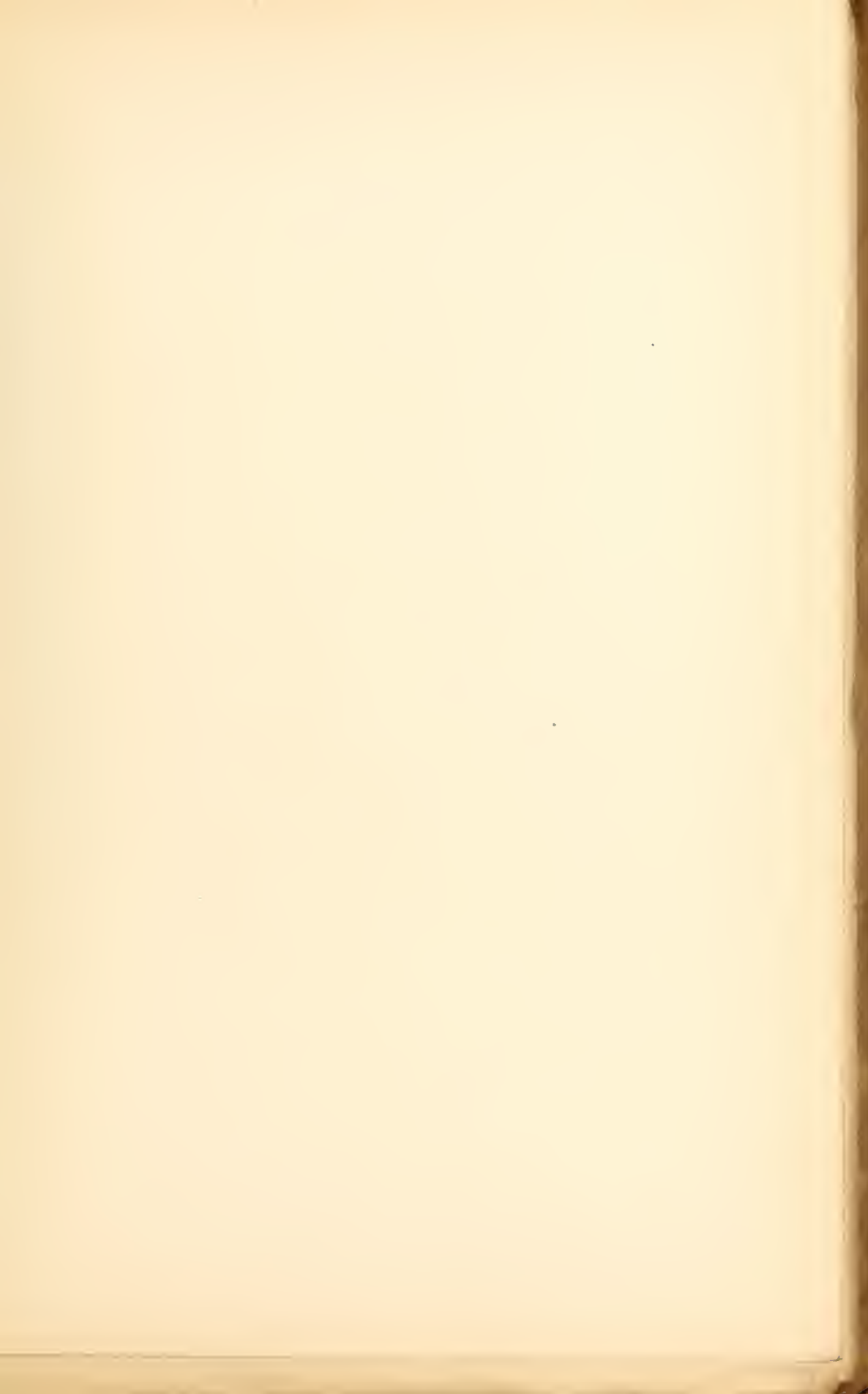
*Exhibited at the Royal Academy, 1866*





No. 42.







No. 46.

## W. HOLMAN HUNT.

## 45 VALENTINE RESCUING SYLVIA FROM PROTEUS

The subject of this picture is taken from the last Act of Shakespeare's 'Two Gentlemen of Verona.' Valentine loses Sylvia, and his false friend Proteus is betrothed to Julia. Proteus betrays to the Duke of Milan, who wishes Sylvia to marry Sir Thurio, Valentine's plan for stealing away his daughter. Valentine is banished, and Proteus, forgetful of Julia, makes passionate love to her. Sylvia, by aid of Sir Eglamour, flies to the forest to seek Valentine. Proteus follows her, and as he seizes her, she is rescued by Valentino. Julia has followed her false lover disguised as a boy.

James L. Hannay (the present magistrate), sat for the head of Valentine; and a young barrister, already well known among journalists, and since greatly distinguished as a Cabinet Minister in the Antipodes, posed as Proteus.

10 in. by 13½ in.

*From the Collection of T. E. Plint, Esq., 1862*

A large painting of this subject, which is now in the Birmingham Art Gallery, was at the Royal Academy in 1851, and obtained a prize when exhibited at Liverpool soon after.

## SIR E. LANDSEER, R.A.

## 46 THE LOST SHEEP

"What man of you, having an hundred sheep, if he lose one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it."—*St. Luke*, xv. 4.

56½ in. by 30½ in.

*Exhibited at the Royal Academy, 1850*

*From the Collection of E. Bicknell, Esq., 1863*

*Exhibited at Burlington House, 1874 and 1891*

*Exhibited at the Royal Jubilee Exhibition, Manchester, 1887*

*Engraved by T. Landseer, A.R.A.*

*See Illustration*

73170



SIR E. LANDSEER, R.A., 1864.

47 AN EVENT IN THE FOREST

56½ in. by 30½ in.

*Painted for Sir John Pender*

*Exhibited at the British Institution, 1865*

*Exhibited at Burlington House, 1874 and 1891*

*Exhibited at the Royal Jubilee Exhibition, Manchester,*  
1887

*Engraved by Thomas Landseer, A.R.A.*

*See Illustration*

B. W. LEADER, A.R.A., 1882.

48 "IN THE EVENING THERE SHALL BE LIGHT"

46 in. by 79½ in.

*Exhibited at the Royal Academy, 1882*

*Etched by Brunet-Debaines*

LORD LEIGHTON, P.R.A.

49 PHOEBE

23½ in. by 20½ in.

*Painted for Sir John Pender*

*Exhibited at the Royal Academy, 1885*

*Exhibited at the Royal Jubilee Exhibition, Manchester,*  
1887

*Engraved*

*See Illustration*

J. LINNELL, SEN.

50 A GRAND VIEW IN KENT: Stormy effect of sky

39½ in. by 55 in.

*From the Collection of John Knowles, Esq., 1865*



No. 47.





No. 49.

*By permission of the Berlin Photographic Company, 133 New Bond Street,  
by whom the engraving is published.*



J. LINNELL, SEN., 1856.

51 CATTLE CROSSING A FORD: A donkey laden with sacks,  
and a man and child in the foreground

18 in. by 23½ in.

J. LINNELL, SEN., 1856.

52 A STORM IN HARVEST

18 in. by 23½ in.

D. MACLISE, R.A.

52A THE SLEEPING BEAUTY

"So the princess, having fallen into a deep sleep for a hundred years, was placed in the finest apartment of the palace, on a bed embroidered with gold and silver. . . ."

"So the good fairy touched with her wand all that was in the palace—maids of honour, gentlemen ushers, grooms of the bed-chamber, lords-in-waiting, waiting-women, governesses, stewards, cooks' scullions, guards, porters, pages and footmen. . . ."

"Even little Bichon, the princess's favourite lap-dog, who lay on the bed by her side—all fell fast asleep. . . ."

"At the expiration of a hundred years, the prince arrives. He approached the castle by a long avenue; he crossed a large court-yard paved with marble; he ascended the staircase, entered the guard-room where the guards were snoring away most lustily; he passed through several rows of ladies and gentlemen, some sitting, some standing—but all asleep."

"At length he came to an apartment gilded all over with gold, and saw on a magnificent bed, the curtains of which were open all round, a princess more beautiful than anything he had ever beheld. . . ."

50 in. by 84 in.

*Exhibited at the Royal Academy, 1841*

*From the Collection of John Knowles, Esq., 1865*

*Exhibited at Burlington House, 1875*



J. McWHIRTER, R.A.

53 A HIGHLAND STORM: "Loud roars the wild inconstant blast"

73 in. by 47½ in.

*Exhibited at the Royal Academy, 1893*

SIR J. E. MILLAIS, P.R.A., 1853.

54 THE PROSCRIBED ROYALIST, 1651

"This example represents an incident which might have occurred very frequently during the struggle preceeding the establishment of the Commonwealth in England. A cavalier, hiding in a tree from his pursuers, is visited by his fiancée, the daughter of a neighbouring family, who, bringing food for her lover, has entered the sunlit wood, and now, looking anxiously about and listening in alarm for a coming step, yields one hand to his caresses, and with the other hand searches her pocket for the provisions. The trunk of the tree of refuge, an ancient oak silvered and whitened by age and the lichens, lies full in the sunlight, and shows like a gigantic specimen of silver ore. The cavalier, with features besmirched and hair dishevelled, attests what had been his hiding place. Between the broken and leafy underwood, in the freshest green of nature, the eye passes from tree to tree, till it is lost in the labyrinth of boughs. The model for the cavalier was Mr. Arthur Hughes, artist of 'April Love,' a sort of half-brother of the Pre-Raphaelite Brotherhood; the lady was painted from Miss Ryan, a professional model, who sat for the lady in 'A Huguenot.' The background was executed in the summer of 1852, in a small wood near Hayes Common, Kent."—*Extract from the Grosvenor Gallery Catalogue, 1886.*

40½ in. by 29 in.

*Exhibited at the Royal Academy, 1853**From the Collection of T. E. Punt, Esq., 1862**Exhibited at the Grosvenor Gallery (Special Exhibition of Millais' Pictures), 1886**Engraved by W. H. Simmons**See Illustration*



No. 54.







No. 57.

SIR J. E. MILLAIS, P.R.A.

## 55 THE EVIL ONE SOWING TARES

"Another parable put he forth unto them, saying, the Kingdom of Heaven is likened unto a man which sowed good seed in his field; but while men slept, his enemy came and sowed tares among the wheat, and went his way."—*St. Matthew*, xiii. 24, 45.

"Satan, represented as an aged evil-minded figure in a dark gaber-dine, with wild locks flying about his face, appears in a field, and, with grotesque energy and delight in evil, is busily sowing the evil seed. The gloom of the night-clouds is made more dreadful by the large irregular crescent-shaped gap which divides their bulk behind the head and shoulders of the Evil One.

43 in. by 33 in.

*Exhibited at the Royal Academy, 1865*

*Exhibited at the Grosvenor Gallery (Special Exhibition of Millais' Works), 1886*

*Exhibited at the Centennial International Exhibition, Melbourne, 1889*

*Exhibited at the Corporation Art Gallery, Guildhall, 1892*

G. MORLAND.

56 LANDING FISH: A coast scene, with a group of two fishermen and two fisherwomen near a building, and a man bringing fish from a boat; a dog and fish in the foreground

25 in. by 36 in.

*From the Collection of Haskett Smith, Esq., 1864*

W. J. MULLER.

## 57 AN ENCAMPMENT IN THE DESERT.

31 in. by 83 in.

*See Illustration*

108



W. J. MULLER, 1841.

58 THEBES

10 in. by  $15\frac{1}{4}$  in.

P. NASMYTH, 1828.

59 LANDSCAPE: A woman in a red cloak on a road, by the side of which runs a stream

34 $\frac{1}{4}$  in. by 25 in.

P. NASMYTH.

60 MOUNTAINOUS LANDSCAPE: A pool of water in the foreground, on the further side of which is a man leading a white horse

18 $\frac{1}{2}$  in. by 24 $\frac{1}{2}$  in.

G. S. NEWTON, R.A., 1824.

61 PORCEAUGNAC AND THE DOCTORS

*M. de Porceaugnac.*—Parbleu ! Je ne suis pas malade.

*Médecin.*—Mauvais signe lorsqu'un malade ne sent pas son mal.

Molière, *Monsieur de Porceaugnac*, Act I. Scene 11.

25 $\frac{1}{2}$  in. by 31 $\frac{3}{4}$  in.

*Exhibited at the Royal Academy, 1824*

*From the Collection of R. Tunno, Esq., 1863*

*See Illustration*

J. OPIE, R.A.

62 PORTRAIT OF CHARLES DIBDIN, the Writer of Nautical Songs, Dramatist and Actor. Born in 1745; died in 1814. Full face, with a pen in his hand

30 in. by 24 in.

*Exhibited at the Grosvenor Gallery (A Century of British Art, 1737 to 1837), 1888*



No. 61.







No. 64.







No. 65.

J. PETTIE, R.A.

63 THE COMMENCEMENT OF THE QUARREL

30 $\frac{3}{4}$  in. by 46 in.

J. PHILLIP, R.A., 1864.

64 LA GLORIA: A SPANISH WAKE

In a letter sent to Sir John Pender, asking that 'La Gloria' might be lent for the Paris International Exhibition of 1867, John Phillip wrote, "That in his estimation this was the picture on which his reputation in the future would rest."

56 $\frac{1}{2}$  in. by 85 $\frac{1}{2}$  in.

*Commenced in Seville in 1860*

*Exhibited at the Royal Academy, 1864*

*Exhibited at the Liverpool Exhibition, 1865*

*Exhibited at the Royal Scottish Academy, 1866*

*Exhibited at the International Exhibition, Paris, 1867*

*Exhibited at the International Exhibition, London, 1873*

*Exhibited at the Royal Jubilee Exhibition, Manchester,*  
1887

*Engraved by T. Oldham Barlow, R.A.*

*See Illustration*

J. PHILLIP, R.A., 1861.

65 THE GIPSY'S TOILET

32 in. by 41 in.

*From the Collection of John Knowles, Esq., 1865*

*See Illustration*

J. PHILLIP, R.A., 1850.

66 BAPTISM IN SCOTLAND

40½ in. by 61 in.

*Exhibited at the Royal Academy, 1850*

*Exhibited at the International Exhibition, Paris, 1867*

*Exhibited at the Royal Jubilee Exhibition, Manchester, 1887*

*From the Collection of James Eden, Esq., for whom the picture was painted, 1874*

SIR J. REYNOLDS, P.R.A.

67 PORTRAIT OF PRINCESS SOBIESKI

29 in. by 24 in.

*From the Collection of Lord Cranstoun*

*Exhibited at the Grosvenor Gallery (A Century of British Art, 1737 to 1837), 1888*

*See Illustration*

SIR J. REYNOLDS, P.R.A.

68 PORTRAIT OF THE HON. MRS. DAMER, in a crimson robe lined with ermine, low-necked dress; half-length

This lady was Anne (daughter of the Hon. Seymour Conway, the distinguished General and Field-Marshal, and brother of the first Marquess of Hertford), who married John, eldest son of Joseph Damer, Earl of Dorchester, of Milton Abbey. She was an amateur artist and sculptor of considerable talent, and seems to have been a personal friend of Sir Joshua Reynolds. Her name is mentioned several times in Leslie and Taylor's 'Life and Times of Sir Joshua Reynolds': once as appearing amongst other ladies of fashion at a famous masquerade, in 1772, at the "Pantheon," in male domino; and on another occasion as being captured, with other passengers, whilst crossing the Channel in the Dover and Ostend packet, by a French frigate, in 1779. She was also a friend of Sir Horace Walpole, and is frequently named in his letters.

29½ in. by 24½ in.

*Exhibited at the Royal Academy, 1773*



No. 68.









No. 73.



## SIR J. REYNOLDS, P.R.A.

## 70 PORTRAIT OF THE ARTIST

29½ in. by 23½ in.

*From the Collection of Samuel Cousins, R.A.*

## SIR J. REYNOLDS, P.R.A.

71 PORTRAIT OF EDMUND BURKE: Three-quarter face to the front,  
half-length

28½ in. by 24 in.

## BRITON RIVIERE, R.A., 1888.

## 72 IN CHARGE: A collie dog on a rough stone wall

11 in. by 8¾ in.

## DAVID ROBERTS, R.A., 1864.

73 THE CHAPEL IN THE CHURCH OF DIXMUDE, West  
Flanders

35½ in. by 53½ in.

*Painted for Sir John Pender**Exhibited at the Royal Academy, 1864**Exhibited at the Royal Jubilee Exhibition, Manchester,  
1887**See Illustration*

## D. ROBERTS, R.A., 1849.

74 THE INTERIOR OF THE CHURCH OF ST. JACQUES,  
ANTWERP

45 in. by 36 in.

## D. ROBERTS, R.A.

## 75 A CHAPEL IN THE CHURCH OF ST. JACQUES, Dieppo

30 in. by 24 in.

*From the Collection of Lord Northwick, 1859*

C. STANFIELD, R.A.

76 THE MEW-STONE, Plymouth Sound

$27\frac{1}{2}$  in. by  $42\frac{1}{2}$  in.

*Exhibited at Burlington House, 1870*

*See Illustration*

C. STANFIELD, R.A., 1859.

77 THE WRECK : Coast of Antrim

18 in. by  $29\frac{1}{2}$  in.

J. STARK.

78 OLD THORPE GROVE, Norwich

35 in. by 51 in.

*From the Collection of F. Fish, Esq., of Ipswich*

J. STARK.

79 A WOODY LANDSCAPE : Gipsies lighting a fire ; in the foreground is a young donkey lying down

$21\frac{1}{4}$  in. by  $17\frac{1}{2}$  in.

J. STARK.

80 A LANDSCAPE. In the foreground to the right three men are rabbiting, they have a terrier and a ferret with them ; in the middle distance to the left is a man on horseback in a shallow stream ; a windmill is seen on high ground to the right

17 in. by  $23\frac{1}{2}$  in.



No. 76.







No. 81.







No. 82.

L ALMA-TADEMA, R.A., 1861.

81 THE EDUCATION OF THE CHILDREN OF CLOVIS  
AND CLOTILDE

50 in. by 69 $\frac{1}{4}$  in.

*Formerly in the Collection of H.M. the King of the  
Belgians*

*Exhibited at Antwerp, 1861*

*Exhibited at the Grosvenor Gallery (Exhibition of Alma-  
Tadema's Works), 1883*

*See Illustration*

J. M. W. TURNER, R.A.

82 MERCURY AND HERSE

"Close by the sacred walls in wide Munichia's plain  
The God well pleased beheld the virgin train."

"As Lucifer excels the meanest star,  
Or as the full-orb'd Phœbe Lucifer,  
So much did Hersè all the rest outvie,  
And gave a grace to the solemnity."

*Ovid's Metamorphoses.*

75 in. by 63 in.

*Formerly in the Collection of Sir John E. Swinburne, Bart.  
and bought by Sir John Pender from Miss Swinburne*

*Exhibited at the Royal Academy, 1811*

*Exhibited at Burlington House, 1872*

*Engraved by J. Cousen*

*See Illustration*

J. M. W. TURNER, R.A.

83 WRECKERS: COAST OF NORTHUMBERLAND, with a  
steam boat assisting a ship off shore

34½ in. by 47 in.

*Exhibited at the Royal Academy, 1834*

*Exhibited at the British Institution, 1836*

*Obtained direct from the Artist by Elhanan Bicknell, Esq.,  
and sold with his Collection in 1863*

*Exhibited at the Royal Jubilee Exhibition, Manchester,  
1887*

*See Illustration*

J. M. W. TURNER, R.A.

84 THE STATE PROCESSION, bearing Giovanni Bellini's pictures  
to the Church of the Redeemer, Venice

28 in. by 44 in.

*Exhibited at the Royal Academy, 1841*

*From the Collection of Richard Hemming, Esq.*

*Engraved by J. T. Willmore, A.R.A.*

*See Illustration*

J. M. W. TURNER, R.A.

85 VENICE. The Giudecca, Santa Maria della Salute, and San  
Giorgio Maggiore

24 in. by 36 in.

*Exhibited at the Royal Academy, 1841*

*From the Collection of E. Bicknell, Esq., 1863*

G. VINCENT.

86 SCOTCH LANDSCAPE. A Highland gillie herding cows

19½ in. by 26 in.



No. 83.





No. 84.









No. 88.

E. M. WARD, R.A.

## 87 THE NIGHT OF RIZZIO'S MURDER

"The Queen was sitting on a sofa, Rizzio in a chair opposite to her, and Murray's sister, the Countess of Argyll, on one side. Arthur Erskine, the equerry, Lord Robert Stuart, and the Queen's French physician were in attendance, standing.

"Darnley placed himself on the sofa at his wife's side. She asked him if he supped. He muttered something, threw his arm round her waist, and kissed her. As she shrank from him, half surprised, the curtain was again lifted, and against the dark background, alone, his corselet glimmering through the folds of a crimson sash, a steel cap on his head, and his face pale, as if he had risen from the grave, stood the figure of Ruthven. Glaring for a moment on Darnley, and answering his kiss with the one word 'Judas,' Mary Stuart confronted the awful apparition, and demanding the meaning of the intrusion.

"Pointing to Rizzio, and with a voice sepulchral as his features, Ruthven answered: 'Let your man come forth; he has been here over long.' 'What has he done?' the Queen answered; 'he is here by my will.'"—*Vide Froude's History of England.*

48 in. by 63 in.

*Exhibited at the Royal Academy, 1865*

*Exhibited at the Royal Jubilee Exhibition, Manchester,*  
1887

T. WEBSTER, R.A., 1858.

## 88 SUNDAY EVENING

"Thrice happy is that humble cot,  
Where love abides, though wealth is not;  
Where the old patriarch, and the child,  
The father strong, the mother mild,  
Ere each the humble pallet press,  
Dwell on the holy words that bless."

J 52

23½ in. by 36 in.

*Exhibited at the Royal Academy, 1858*

*Exhibited at the Royal Jubilee Exhibition, Manchester,*  
1887

*See Illustration*

SIR D. WILKIE, R.A.

## 90 THE COTTER'S SATURDAY NIGHT

"The cheerfu' supper done, wi' serious face,  
 They round the ingle form a circle wide:  
 The sire turns o'er wi' patriarchal grace,  
 The big ha' Bible, ance his father's pride.  
 His bonnet rev'rently is laid aside,  
 His lyart haffits wearing thin and bare:  
 Those strains that once did sweet in Zion glide,  
 He wales a portion with judicious care;  
 And 'Let us worship God,' he says, with solemn air."

*Burns.*

The head of the family, who is reading the Bible, is a portrait of the artist's brother Thomas.

33 in. by 42½ in.

*Exhibited at the Royal Academy, 1837*

*Exhibited at the British Institution, 1842*

*From the Collection of Sir F. G. Moon, Bart, 1872, for whom the picture was painted*

*Engraved by J. Horsburgh*

R. WILSON, R.A.

91 A HILLY LANDSCAPE: Evening effect. In the foreground are a man, a woman and a dog

38 in. by 43½ in.





No. 92.

MODERN FOREIGN PICTURES.

ROSA BONHEUR, 1888.

92 MOUNTAINOUS LANDSCAPE, with cattle

25 in. by 39 in.

*Exhibited at the Corporation Art Gallery, Guildhall, 1890*

*See Illustration*

P. DE LA ROCHE, 1848.

93 NAPOLEON CROSSING THE ALPS

28½ in. by 22 in.

*From the Collection of J. Dillon, Esq., 1869*

*Engraved by A. François*

P. DE LA ROCHE.

94 CHRIST IN THE GARDEN OF GETHSEMANE

19 in. by 10½ in.

F. L. FRANCAIS.

95 A WOODY LANDSCAPE. Two women take a cow to drink at a river; a man and a donkey are in the foreground

32½ in. by 52 in.

J. L. GÉRÔME, 1863.

96 THE COMEDIANS

23½ in. by 18 in.

E. FRÈRE, 1863.

97 THE LUNCH BASKET

10½ in. by 8½ in.



A. HOLMBERG.

98 FAR FROM THE NOISY WORLD

37 in. by 46 in.

*This was the first picture exhibited by Holmberg in England*

A. HOLMBERG.

99 THE LOST CHORD

42 in. by 30½ in.

*Exhibited at the Corporation Art Gallery, Guildhall, 1892*

ARY. SCHEFFER, 1854.

100 PAOLO AND FRANCESCA. Dante and Virgil encountering in Hell the spirits of Francesca da Rimini and Paolo Malatesta

“O wearied spirits! come and hold discourse  
With us, if by none else restrained.” As droves  
By fond desire invited, on wide wings  
And firm, to their sweet nest returning home  
Cleave the air, wafted by their will along.  
Thus issued, from that troop where Dido ranks,  
They, through the ill air speeding.”

*Dante's Inferno, Canto V.*

44 in. by 63 in.

*Exhibited at the Leeds Exhibition, 1867*

*From the Collection of the Earl of Ellesmere, 1870*

C. TROYON, 1856.

101 THE HEIGHTS OF SURENNES

34 in. by 51 in.

*From the Collections of M. Crabbe and M. Secrétan, Paris, 1889*

*Exhibited at the Exposition des Cent Chefs d'Œuvre, Paris, 1883*

*Engraved by P. Girardet*

*See Illustration*



No. 101.



SCULPTURE.

W. BRODIE, R.S.A., 1858.

102 PROFESSOR SIMPSON—*marble bust*

M. J. EZECHIEL.

103 HEAD OF THE APOLLO BELVEDERE

M. J. EZECHIEL.

104 BUST OF A LADY, in profile—*bas-relief*  
19½ in. by 14 in.

A. GALLI.

105 ST. JOHN AND THE LAMB—*a recumbent figure*

A. GALLI.

106 A BACCHANALIAN NYMPH, playing the cymbals—*life size—on  
veined green marble plinth*

A. GALLI.

107 THE BEREFT MAIDEN—*life size—on veined green marble plinth*

J. HUTCHINSON, R.S.A., 1859.

108 JOHN PHILLIP, R.A.—*marble bust*

J. HUTCHINSON, R.S.A., 1864.

109 HAMLET: An ideal—*marble bust*

J. A. HOUDON, 1780.

- 110 MARIE ANTOINETTE—*bronze bust—on fleur-de-pêche pedestal  
mounted with chased or-molu*

BARON C. MAROCHETTI, R.A.

- 111 SIR EDWIN LANDSEER, R.A.—*marble bust*

*End of First Day's Sale.*

## Second Day's Sale.



On MONDAY, MAY 31, 1897,

AT ONE O'CLOCK PRECISELY.



- 112 GENERAL VIEW OF HONG KONG—*a photograph*  
113 A GENTLEMAN AND A LADY, *temp Elizabeth—a miniature*

### WATER-COLOUR DRAWINGS.

- 114 VIEW OF THE ISLAND OF ST. GEORGIO, Venice; and the Companion—*unframed* 2  
11½ in. by 15¼ in.  
115 OLD PARLIAMENT HOUSE, Edinburgh—*unframed*  
10 in. by 14½ in.  
116 LAYING THE ATLANTIC TELEGRAPH—*a pair* 2  
14 in. by 37 in.

### H. COLEMAN ANGEL.

- 117 A DEAD KINGFISHER  
5 in. by 7¼ in.

## H. COLEMAN ANGEL.

## 118 A DEAD PARRAKEET

5 *in.* by  $7\frac{1}{4}$  *in.*

## B. ANTIGNA.

## 119 HEAD OF A PEASANT IN RED CAP

19 *in.* by  $15\frac{1}{2}$  *in.*

## WILFRID BALL, 1893.

## 120 PHARAOH'S BED, Philæ: Early morning

## WILFRID BALL.

## 121 THE SPHINX: Morning

12 *in.* by 19 *in.*

## G. BARRET.

## 122 WOODY LANDSCAPE, with sheep

 $12\frac{1}{2}$  *in.* by 17 *in.*

## G. BARRET, 1830.

## 123 A CLASSICAL LANDSCAPE: Afternoon

 $7\frac{1}{4}$  *in.* by 10 *in.*

## J. BONIMANN, 1894.

## 124 VIEW OF A FARM, with a pool

7 *in.* by 9 *in.*

## MISS ROSE BARTON.

## 125 A FOGGY DAY ON THE EMBANKMENT

 $6\frac{1}{2}$  *in.* by  $5\frac{1}{2}$  *in.*



## R. P. BONINGTON.

## 126 THE RIALTO, Venice

8 in. by 10 in.

*From the Collection of John Heugh, Esq., 1878*

## R. P. BONINGTON.

## 127 A CALM, vessels and boats on a calm sea

 $7\frac{1}{2}$  in. by  $10\frac{1}{2}$  in.*From the Collection of John Heugh, Esq., 1878*

## BOUCHER.

## 128 BACCHANALIAN BOYS—a pair, circles

2

23 in. diam.

## SIR F. W. BURTON, R.H.A.

## 129 THE SQUIRE

 $17\frac{1}{2}$  in. by 13 in.*Exhibited at the Royal Jubilee Exhibition, Manchester,  
1887*

## SIR A. W. CALLCOTT, R.A.

## 130 A PASSING SHOWER

29 in. by  $44\frac{1}{2}$  in.*Exhibited at the Whitworth Institute, Manchester, 1891*

## W. CALLOW.

## 131 RICHMOND, Yorkshire

22 in. by 30 in.

## G. CATTERMOLLE, 1856.

## 132 CHRIST PREACHING TO THE MULTITUDE

12 in. by 21 in.

G. CATTERMOLLE, 1849.

- 133 A ROCKY STREAM: A man fishing  
 $13\frac{1}{4}$  in. by  $20\frac{1}{4}$  in.

G. CHAMBERS.

- 134 VESSELS AND FISHING BOATS, in a fresh breeze  
 $10\frac{1}{2}$  in. by 16 in.

G. COLE.

- 135 A WATERFALL—*unframed*  
 $19\frac{1}{4}$  in. by  $13\frac{1}{2}$  in.

E. W. COOKE, R.A.

- 136 VIEW OF ARROCHAR, Dumbartonshire  
 9 in. by 14 in.

T. S. COOPER, R.A.

- 137 CATTLE IN A MEADOW  
 $8\frac{1}{2}$  in. by 13 in.

T. S. COOPER, R.A.

- 138 A COW AND SHEEP IN A LANDSCAPE  
 $10\frac{1}{4}$  in. by 8 in.

J. S. COTMAN, 1833.

- 139 A COAST SCENE: Dutch fishing boats on a calm sea  
 $11\frac{1}{4}$  in. by  $8\frac{1}{2}$  in.  
*From the Collection of John Heugh, Esq., 1878*

J. R. COZENS.

140 GIBRALTAR, from Algeciras

18 $\frac{1}{4}$  in. by 24 $\frac{1}{2}$  in.*From the Collection of John Heugh, Esq., 1878*

W. S. CUMMING, 1894.

141 THE CHARGE OF THE 93RD HIGHLANDERS AT CAWNPORE, Indian  
Mutiny, November 185739 in. by 27 $\frac{1}{2}$  in.

W. S. CUMMING.

142 A DRUMMER OF THE 2ND GORDON HIGHLANDERS

P. DE LA ROCHE.

143 AN INTERIOR. There are five ladies, three of whom are seated  
and two standing7 $\frac{1}{2}$  in. by 5 $\frac{1}{4}$  in.

P. DE LA ROCHE.

144 AN INTERIOR. Five figures in costume of the seventeenth  
century7 $\frac{1}{2}$  in. by 5 $\frac{1}{4}$  in.

W. C. T. DOBSON, R.A., 1873.

145 THE CAMELIA

22 in. by 19 in.

J. DRUMMOND, R.S.A., 1857.

146 SPEKE HALL, near Liverpool—in pencil

8 $\frac{1}{2}$  in. by 12 in.

R. DUDLEY, 1870.

147 LANDING THE TELEGRAPH CABLE AT PORTHURNOW, CORNWALL,  
1870 $14\frac{1}{2}$  in. by 22 in.

W. DUFFIELD, 1859.

149 STUDIES—*unframed* $9\frac{3}{4}$  in. by  $17\frac{3}{4}$  in.

E. DUNCAN, 1861.

150 THE STORM: A disabled ship and some wreckage in a storm

 $11\frac{1}{2}$  in. by 24 in.

W. DYCE, R.A.

151 PEGWELL BAY

 $9\frac{3}{4}$  in. by  $13\frac{1}{2}$  in.*Exhibited at the Jubilee Exhibition, Manchester, 1887**Exhibited at the Whitworth Institute, Manchester, 1891*

W. EVANS.

152 A WELSH LANDSCAPE: A man fishing in a rocky mountain  
stream13 in. by  $19\frac{1}{2}$  in.

BIRKET FOSTER.

153 THE FERRY BOAT

 $4\frac{3}{4}$  in. by 7 in.

BIRKET FOSTER.

- 151 THE TOWER OF S. ANGELO, Rome  
 $5\frac{1}{2}$  in. by  $3\frac{3}{4}$  in.

BIRKET FOSTER.

- 155 IN BURGOS: A view of the cathedral  
 $5\frac{1}{2}$  in. by  $3\frac{3}{4}$  in.

BIRKET FOSTER.

- 156 DOLBADERN TOWER, Llanberis  
 $5\frac{1}{2}$  in. by  $3\frac{3}{4}$  in.

T. GAINSBOROUGH, R.A.

- 157 PORTRAIT OF A LADY—*a sketch in crayon, oval*  
 12 in. by 9 in.

H. GASTINEAU.

- 158 RUTHIN CASTLE  
 $7\frac{1}{4}$  in. by 10 in.

COUNT A. S. GIALLINÁ.

- 159 VIEW OF ATHENS, from St. Catherine's Hill  
 11 in. by 17 in.

COUNT A. S. GIALLINÁ.

- 160 VIEW OF THE ACROPOLIS AND THESEUM, Athens, from the railway station  
 12 in. by  $18\frac{1}{2}$  in.

## COUNT A. S. GIALLINÁ.

- 161 THE PARTHENON, Athens  
11 *in.* by 17 *in.*

## COUNT A. S. GIALLINÁ.

- 162 THE MONUMENT OF TYSSIOROTES  
17 *in.* by 11 *in.*

## COUNT A. S. GIALLINÁ.

- 163 THE TEMPLE OF ÆOLUS, Athens  
17½ *in.* by 11 *in.*

## COUNT A. S. GIALLINÁ.

- 164 THE THESEUM, Athens  
11 *in.* by 17 *in.*

## COUNT A. S. GIALLINÁ.

- 165 THE FORTRESS, Athens  
12 *in.* by 18 *in.*

## COUNT A. S. GIALLINÁ.

- 166 VIEW OF ATHENS, from St. Catherine's Hill  
12 *in.* by 18 *in.*

## COUNT A. S. GIALLINÁ.

- 167 THE COLUMNS OF THE TEMPLE OF JUPITER, Athens  
12 *in.* by 18½ *in.*

## COUNT A. S. GIALLINÁ.

- 168 VIEW OF J PANTALEONE POSO  
11 *in.* by 17 *in.*

## COUNT A. S. GIALLINÁ.

169 THE PARTHENON, Athens

11 *in.* by 18 *in.*

## COUNT A. S. GIALLINÁ.

170 VIEW OF ATHENS, with the Acropolis .

12 *in.* by 24 *in.*

## COUNT A. S. GIALLINÁ.

171 THE ACROPOLIS, Athens, from the Monument of Philopopos

12 *in.* by 18½ *in.*

## F. GOODALL, R.A., 1894.

172 BRICK-MAKERS IN EGYPT, excavating the wet earth

22 *in.* by 16 *in.*

## F. GOODALL, R.A.

173 LEAVING THE VILLAGE: Time of overflow

22 *in.* by 17 *in.*

## F. GOODALL, R.A.

174 THE POTTERIES NEAR CAIRO: Copt lawyer drawing up the  
hollers contract11 *in.* by 24½ *in.*

## F. GOODALL, R.A., 1894.

175 A FRUIT-SELLER OF ALEXANDRIA

11 *in.* by 6 *in.*



F. GOODALL, R.A., 1893.

- 176 CLOSE OF THE MOSLEM'S DAY OF TOIL  
10 *in.* by 21½ *in.*

F. GOODALL, R.A., 1893.

- 177 THE HOT COFFEE SELLER  
12 *in.* by 6 *in.*

F. GOODALL, R.A., 1893.

- 178 PASTURE IN THE FEIYOOM  
8 *in.* by 16 *in.*

F. GOODALL, R.A., 1894.

- 179 WATER CARRIERS ON THE NILE, near the Pyramids  
15 *in.* by 35 *in.*

F. GOODALL, R.A., 1893.

- 180 CHILDREN OF THE COPT QUARTER  
11 *in.* by 6 *in.*

F. GOODALL, R.A., 1893.

- 181 LEADING THE FLOCK TO PASTURE: Early morning, Egypt  
6 *in.* by 14 *in.*

F. GOODALL, R.A., 1893.

- 182 LIFTING THE WATER JAR  
13½ *in.* by 8 *in.*

F. GOODALL, R.A., 1894.

- 183 BEDOUIN SHEPHERDESS SPINNING WOOL  
17 *in.* by 11 *in.*

F. GOODALL, R.A., 1893.

- 184 THE SHEIKH'S DAUGHTER SOWING THE DOURRA  
9 in. by  $20\frac{1}{4}$  in.

KEELEY HALSWELLE, A.R.S.A., 1879.

- 185 THE HAUNT OF THE WILD FOWL  
19 in. by  $30\frac{3}{4}$  in.

KEELEY HALSWELLE, A.R.S.A., 1887.

- 186 A STREET IN CONSTANTINE, Algeria  
 $9\frac{1}{2}$  in. by 14 in.

KEELEY HALSWELLE, A.R.S.A., 1869.

- 187 THE GRAVE OF JOHN KEATS, Rome  
 $9\frac{1}{2}$  in. by  $14\frac{1}{2}$  in.  
*Presented to Sir John Pender by Sir James Simpson*

KEELEY HALSWELLE, A.R.S.A.

- 188 THE LAST LOAD OF HAY: A stormy evening  
22 in. by 29 in.

KEELEY HALSWELLE, A.R.S.A., 1882.

- 189 ON THE CHERWELL  
28 in. by 48 in.

KEELEY HALSWELLE, A.R.S.A., 1885.

- 190 THE MOSQUE AT BROUSSA, Asia Minor  
14 in. by  $20\frac{1}{2}$  in.

J. R. HERBERT, R.A., 1838, 1859.

- 191 SPANISH LADIES AT THE ENTRANCE TO A CHURCH  
 $8\frac{1}{2}$  in. by  $6\frac{1}{2}$  in.

H. HERKOMER, R.A., 1887.

- 192 TRIUMPHANT SPRING  
 $13\frac{1}{2}$  in. by 23 in.

H. HERKOMER, R.A., 1887.

- 193 RETIRED ON A PENSION  
 $9\frac{1}{2}$  in. by  $6\frac{1}{2}$  in.

J. A. HOUSTON, R.S.A., 1864.

- 194 EVENING IN THE HIGHLANDS: An eagle has alighted on a dead  
 ram  
 17 in. by  $28\frac{1}{2}$  in.

J. A. HOUSTON, R.S.A., 1867.

- 195 MENARD CASTLE, Loch Fyne  
 15 in. by  $22\frac{1}{2}$  in.

W. HUNT.

- 196 FLOWERS IN A JUG  
 $10\frac{3}{4}$  in. by  $7\frac{1}{2}$  in.

S. P. JACKSON.

- 197 THE COAST-GUARD'S NIGHT WATCH  
 14 in. by  $22\frac{1}{2}$  in.

C. JONES.

- 198 THE YACHT "LADY PENDER"

MRS. R. LOWE.

- 199 A VIEW OF ATHENS, with the Temple of Theseus  
 $8\frac{1}{2}$  in. by  $19\frac{1}{2}$  in.

MRS. R. LOWE.

- 200 WELSH LANDSCAPE: A road leading over a bridge, on which are  
 two figures, crossing a mountain torrent; mountains in the  
 distance  
 $12\frac{1}{2}$  in. by 22 in.

HON. MRS. M. C. LOWTHER.

- 201 ST. BARTHOLOMEW'S HOSPITAL, London  
 $8\frac{3}{4}$  in. by 11 in.

MISS LOWTHER.

- 202 THE MONUMENT, from Hay's Wharf

E. FALKLAND LUCY.

- 203 THE HAUNTED POOL  
 26 in. by 42 in.

J. McWHIRTER, R.A.

- 204 THE HARBOUR, Genoa  
 $13\frac{3}{4}$  in. by  $20\frac{1}{2}$  in.  
*Exhibited at the Royal Jubilee Exhibition, Manchester,*  
 1887  
*Exhibited at the International Exhibition, Glasgow, 1888*

H. MAXWELL.

- 205 A VIEW OF THE TIBER, Rome, the castle of St. Angelo in the  
 distance  
 $8\frac{1}{2}$  in. by  $13\frac{1}{4}$  in.

## W. MAXWELL.

- 206 A RIVER SCENE, with a castle and a bridge—*unframed*  
11 in. by 15 in.

W. MAXWELL, <sup>2</sup>

- 207 THE COMPANION—*unframed*  
11 in. by 15 in.

## MORTIMER MEMPES.

- 208 A TURKISH FRUIT STALL  
4 in. by 3 in.

## MORTIMER MEMPES.

- 209 TURKISH FIGURES AT A DOORWAY  
6 in. by  $3\frac{3}{4}$  in.

## MORTIMER MEMPES.

- 210 A TURKISH BAZAAR  
5 in. by 9 in.

## W. MULREADY, R.A.

- 211 AN OLD NORMAN PORCH  
19 in. by  $13\frac{1}{4}$  in.  
*From the Collection of Dr. John Percy, F.R.S., 1890*

## W. A. NESFIELD.

- 212 A SCOTCH LANDSCAPE, mountains and a torrent; a stormy  
sky  
 $11\frac{1}{2}$  in. by  $15\frac{1}{2}$  in.

H. R. NEWMAN, 1892.

- 213 PHILÆ : Interior of the temple  
15 in. by 9 in.

G. NICHOLSON.

- 214 DOLBADERN TOWER  
19 in. by 14 in.  
*From the Collection of Dr. J. Percy, 1890*

ERSKINE NICOL, A.R.A., 1855.

- 215 ARGUMENT  
14 in. by  $10\frac{1}{2}$  in.

ERSKINE NICOL, A.R.A., 1855.

- 216 CONVICTION  
*The Companion*  
14 in. by  $10\frac{1}{2}$  in.

P. F. POOLE, R.A.

- 217 THE BIRD SCARER  
 $12\frac{1}{2}$  in. by  $9\frac{1}{4}$  in.

S. PROUT.

- 218 AN OLD HULK  
 $8\frac{3}{4}$  in. by  $12\frac{1}{2}$  in.

S. PROUT.

- 219 ON THE RHINE  
10 in. by  $7\frac{1}{2}$  in.

S. PROUT.

- 220 A VIEW OF ROME—in pencil—unframed  
10 in. by  $14\frac{1}{4}$  in.

W. A. RIXON, 1890.

- 221 CAMERON HOUSE, Loch Lomond  
14 in. by  $29\frac{1}{2}$  in.

D. ROBERTS, R.A., 1851.

- 222 INTERIOR OF THE CHURCH OF THE FRARI, Venice. The door of  
the sacristy, with the monument of Benedetto Pesaro, and  
the equestrian statue of Paolo Savelli  
 $12\frac{3}{4}$  in. by 21 in.

D. ROBERTS, R.A., 1839.

- 223 GATE OF THE METWALIS, Cairo  
 $19\frac{1}{2}$  in. by  $12\frac{3}{4}$  in.  
*Lithographed in Roberts's "Holy Land and Egypt,"*  
*Vol. VI.*

D. ROBERTS, R.A., 1837.

- 224 THE MOSQUE OF SULTAN HASSAN, Cairo, from the Great Square  
of the Rumeyleh  
 $12\frac{1}{2}$  in. by 19 in.  
*Exhibited at the International Exhibition, London, 1872*  
*Lithographed in Roberts's 'Holy Land and Egypt' Vol. VI.*

D. ROBERTS, R.A.

- 225 THE BAZAAR OF THE SILK MERCERS, El Chatreshyeh, Cairo  
21 in. by 13 in.  
*Lithographed in Roberts's 'Holy Land and Egypt' Vol. VI.*



D. ROBERTS, R.A., 1823.

226 THE CATHEDRAL OF ABBEVILLE

14 in. by 9½ in.

*Exhibited at the International Exhibition, London, 1872*

D. ROBERTS, R.A., 1839.

227 THE TEMPLE AT BAALBEC: Remains of the Western Portico

21 in. by 13 in.

*Lithographed in Roberts's 'Holy Land and Egypt,' Vol. II.*

D. ROBERTS, R.A., 1833.

228 A FORTRESS IN ARABIA PETRÆA

13½ in. by 9 in.

D. ROBERTS, R.A., 1838.

229 BAZAAR OF THE STREET LEADING TO THE MOSQUE OF THE  
MOORISTAN, Cairo

19 in. by 13 in.

*Lithographed in Roberts's 'Holy Land and Egypt,' Vol. VI.*

D. ROBERTS, R.A., 1839.

230 A GENERAL VIEW OF CAIRO FROM THE WEST

13¼ in. by 21 in.

*Lithographed in Roberts's 'Holy Land and Egypt,' Vol. VI.*

D. ROBERTS, R.A.

231 THE SQUARE OF RUMEYLEH, Cairo: The entrance to the citadel

12½ in. by 19 in.

*Exhibited at the International Exhibition, London, 1872*

*Lithographed in Roberts's 'Holy Land and Egypt,' Vol. VI.*

D. ROBERTS, R.A., 1832.

- 232 AARON DELIVERING THE MESSAGE TO THE ELDERS OF ISRAEL  
9 in. by 12½ in.

D. ROBERTS, R.A.

- 233 GATEWAY AT DENDERAH  
9 in. by 13 in.  
*Lithographed in Roberts's 'Holy Land and Egypt,' Vol. IV.*

R. SEATON.

- 234 LINCLUDEN ABBEY, near Dumfries  
11½ in. by 20 in.  
*From the Collection of Dr. John Percy, F.R.S., 1890*

F. SMALLFIELD, 1856.

- 235 A PEASANT WOMAN, reading a letter  
17½ in. by 12½ in.

P. SMALLFIELD, 1856.

- 236 AN ITALIAN PIFFERARI AND A BOY  
18¼ in. by 13¼ in.

COLLINGWOOD SMITH.

- 237 NEAR BETTWS-Y-COED  
12½ in. by 19 in.

G. A. STOREY, A.R.A.

- 238 COMING EVENTS  
24 in. by 19½ in.

## F. TAYLER.

## 239 THE GAMEKEEPER'S HOME

12 $\frac{3}{4}$  in. by 16 in.*Exhibited at the International Exhibition, London, 1872*

## E. TAYLER.

240 A LADY WITH A FAN; and Studies—*pencil sketches*

2

## F. TAYLER.

241 THE FORD; and A Trooper and arms—*pencil sketches*

2

## F. W. TOPHAM, 1857.

## 242 A BRITTANY MOTHER AND HER TWO CHILDREN

23 $\frac{1}{2}$  in. by 19 $\frac{1}{2}$  in.

## J. M. W. TURNER, R.A.

243 SOUTHWELL MINSTER—*an early drawing*15 in. by 18 $\frac{1}{2}$  in.

## J. M. W. TURNER, R.A.

## 244 VIEW OF A FOREIGN TOWN

7 $\frac{1}{2}$  in. by 10 $\frac{3}{4}$  in.

## J. M. W. TURNER, R.A.

245 VIEW OF A SLATE QUARRY—*unframed*9 $\frac{1}{2}$  in. by 15 in.

## J. VARLEY.

## 246 WELSH LANDSCAPE, two figures in a punt in the foreground

20 $\frac{3}{4}$  in. by 29 in.

## E. M. WARD, R.A.

- 247 GRINLING GIBBONS'S FIRST INTRODUCTION AT COURT. Study in monochrome for the picture in the possession of Sir John Pender, G.C.M.G., M.P., at Arlington Street  
 15 in. by 18 in.  
*Presented by the Artist to Lady Pender*

## WATTEAU (AFTER).

- 248 A FÊTE CHAMPÊTRE—a fan mount  
 9½ in. by 21 in.  
*From the Collection of Wynn Ellis, Esq.*

## J. W. WHYMPER, 1851.

- 249 LANDSCAPE, with a village in mid-distance  
 6¼ in. by 18 in.

## A. W. WILLIAMS.

- 250 PONT-Y-PAIR, North Wales  
 6½ in. by 9½ in.

## P. DE WINT.

- 251 DISTANT VIEW OF WINDSOR CASTLE. In the foreground a man is watering two horses in the river near a wooden bridge  
 12 in. by 18 in.  
*Exhibited at the International Exhibition, London, 1872*

## P. DE WINT.

- 252 A RIVER SCENE, with church and bridge  
 9 in. by 13 in.

W. WYLD, 1879.

- 253 VENICE: A side canal  
9 in. by  $11\frac{3}{4}$  in.

W. WYLD.

- 254 CONWAY CASTLE: FROM Bodlondob  
 $7\frac{1}{2}$  in. by 11 in.

## OLD PORTRAITS.

- 255 PORTRAIT OF A GENTLEMAN, in an embroidered black doublet and lace collar; three-quarter length portrait, standing, nearly full face. "*Aetatis suæ 26, Anno D<sup>n</sup>i 1661,*" inscribed on the panel  
44 in. by 32 in.
- 256 BUST PORTRAIT OF A MAN IN ARMOUR  
14 in. by  $11\frac{3}{4}$  in.
- 257 PORTRAIT OF A LADY, standing at a table, on which rests her right hand, whilst her left is on her stomacher; she wears a high collar  
49 in. by  $39\frac{1}{2}$  in.
- 258 PORTRAIT OF A LADY, in a low dress, with pearl necklace; half length  
27 in. by 22 in.
- 259 PORTRAIT OF A LADY, half length  
29 in. by  $22\frac{1}{2}$  in.
- 260 PORTRAIT OF A LADY, in a ruff; half length  
 $23\frac{1}{2}$  in. by  $19\frac{1}{2}$  in.
- 261 PORTRAIT OF A LADY, in a cap and ruff, and with pearl necklace  
15 in. by 12 in.

- 262 PORTRAIT OF AN ELDERLY LADY, wearing a large white collar and close black cap; half length; 1658

29 in. by 23½ in.

- 263 PORTRAIT OF A BOY, in a brown coat and yellow waistcoat, holding a goldfinch on a finger of his right hand; half-length

23 in. by 19½ in.

- 264 PORTRAIT OF A LADY, three-quarter length, standing, with a cap on; in one hand she holds a watch

*Inscribed on the canvas* "Æ. 23  
1625"

36 in. by 27 in.

*From the Collection of Bethell Walrond, Esq.*

- 265 PORTRAIT OF A GENTLEMAN, with pointed beard, in a black coat, and with lace collar and cuffs; half length, nearly full face

*Inscribed on the canvas* "Æ. 36  
1625"

36 in. by 26 in.

*From the Collection of Bethell Walrond, Esq.*

- 266 PORTRAIT OF A LADY, in a low-necked white satin dress, holding a red cloak; three-quarter length, slightly turned to the right, standing in a landscape

49 in. by 39 in.

- 267 PORTRAIT OF A GIRL, in a red dress with lace collar and cuffs, and holding a book in her right hand, a ring is suspended by a cord round her neck; half length, standing. "Ætatis suæ 9," is inscribed on the back—*oval*

29 in. by 24 in.

- 268 PORTRAIT OF AN OFFICER, in armour

29 in. by 24 in.

- 269 PORTRAIT OF A DIVINE, three-quarter length, seated, in a black gown with white bands and cuffs  
44 *in.* by 36 *in.*
- 270 PORTRAIT OF A GENTLEMAN, in a dark coat, and with a white lace cravat, short powdered wig; half length, head turned slightly to the right  
23 *in.* by 39 *in.*
- 271 PORTRAIT OF A GENTLEMAN, in a red dress with a lace scarf and wig; half-length, three-quarter face to the front  
23 *in.* by 24 *in.*
- 272 PORTRAIT OF A LADY, in a blue dress; half length, turned to the left  
30 *in.* by 25 *in.*
- 273 PORTRAIT OF A YOUTH, in a brown dress, and with a white lace scarf; half length, turned to the left, face three-quarters to the front  
29½ *in.* by 24 *in.*
- 274 PORTRAIT OF A GENTLEMAN, in a grey coat, a light blue waist-coat, and with a powdered wig; half length, slightly turned to the left  
29 *in.* by 23 *in.*
- 275 PORTRAIT OF A LADY, half length, seated with her hands crossed, figure turned to the left  
30 *in.* by 24 *in.*
- 276 PORTRAIT OF A LADY, in a low-necked blue dress; half length, the head turned slightly to the left  
29 *in.* by 24 *in.*
- 277 PORTRAIT OF A GENTLEMAN, in a light puce-coloured coat, and with a white cravat, wearing a powdered wig; half length, turned to the right  
29½ *in.* by 24 *in.*



278 PORTRAIT OF A LADY, in a black embroidered dress with a high ruff, a pearl necklaee and head-dress; half length, head slightly turned to the left

26 *in.* by 20½ *in.*

279 PORTRAIT OF A LADY, in a low white satin dress with a blue bow and trimmed with pearls; half length, turned slightly to the right

30 *in.* by 24½ *in.*

280 PORTRAIT OF A GENTLEMAN, in a brown coat and white waistcoat, both having brass buttons, and with a white cravat, powdered wig; half length—oval

29 *in.* by 24 *in.*

*End of Second Day's Sale.*

## Third Day's Sale.

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On TUESDAY, JUNE 1, 1897,

AT ONE O'CLOCK PRECISELY.

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### MODERN PICTURES.

281 TWO SCOTCH TERRIERS

27 in. by 36 in.

282 A STEAM SHIP OF THE EUROPEAN AND COLUMBIAN COMPANY

283 A YACHT IN FULL SAIL

284 PORTRAIT OF CHARLES JAMES FOX, in a dark blue coat with  
brass buttons; bust, nearly full face

24 in. by 18 in.

285 RUSSELL AS "JERRY SNEAK," Brighton Theatre

21 in. by 14½ in.

*From the Collection of John Heugh, Esq., 1878*

286 PORTRAIT OF MR. HOLMES, the great grandfather of Lady  
Pender; three-quarter length, seated in an arm-chair

30 in. by 25 in.

### MARY BEALE.

287 PORTRAIT OF CHARLES II, half length, in armour

29 in. by 25 in.

## A. BIERSTADT.

288 THE "OLD AND FAITHFUL GEYSER," Yellowstone Park

36 in. by 25 in.

*Presented to Lady Pender by the Artist*

## H. J. BODDINGTON.

289 A LANDSCAPE. On a road under trees are a woman and a child ;  
an old cottage is seen to the left

11½ in. by 15½ in.

## H. J. BODDINGTON.

290 A LANE SCENE, with distant landscape ; a peasant with a dog  
is talking to a woman who is seated on the ground

20 in. by 16 in.

## W. COLLINS, R.A.

291 PORTRAIT OF BISHOP CHASE, half length, with a black cap and  
wearing spectacles. Carlton Chase was born in Hopkinton,  
New Hampshire, in 1794 ; for twenty-four years he was  
pastor of Bellows Falls, Vermont ; in 1844 he was conse-  
crated first Bishop of New Hampshire ; Bishop Chase died  
in 1870

29 in. by 24 in.

*Presented by the Artist to the Rev. W. Dodsworth**Afterwards in the Collection of John Heugh, Esq.*

## J. COOMANS.

292 AN OFFERING TO THE GODS

22 in. by 32 in.

T. SIDNEY COOPER, R.A.

293 "WINTER TIME"

10½ in. by 15½ in.

J. CROME.

294 MOONLIGHT SCENE, with boats and windmill

8¾ in. by 10 in.

J. CROME.

295 THE EDGE OF A WOOD. Two peasants are in the foreground to the left, whilst a third, more distant, is on a road to the right

19¼ in. by 22½ in.

SIR W. F. DOUGLAS, P.R.S.A.

296 THE LONELY SHORE

12 in. by 20 in.

SIR W. F. DOUGLAS, P.R.S.A.

297 PRESTONPANS

10¼ in. by 20 in.

J. DOWNMAN, A.R.A.

298 LADY LORRAINE, in low white satin dress, pearl necklace and earrings; half length, turned slightly to the left

28 in. by 22½ in.

J. DRUMMOND, R.S.A., 1861.

299 CROMWELL AT EDINBURGH. After the Battle of Dunbar on September 3rd, 1650, when the Scottish troops under Leslie were defeated, Edinburgh, with the exception of the Castle, surrendered to Cromwell, who passed the winter there  
35 in. by 52 in.

*Exhibited at the International Exhibition, London, 1862*

J. DRUMMOND, R.S.A., 1856.

300 WATT TINLIN

IV.

Now loud the heedful gate-ward cried—  
‘Prepare ye all for blows and blood!  
Watt Tinlin,\* from the Liddel-side,  
Comes wading through the flood.’

\* \* \* \*

V.

While thus he spoke, the bold yeoman  
Entered the echoing barbian.  
He led a small and shaggy nag,  
That through a bog, from hag to hag,  
Could bound like any Billhope stag.  
It bore his wife and children twain;  
A half-clothed serf was all their train:  
His wife, stout, ruddy, and dark-brow'd,  
Of silver brooch and bracelet proud,  
Laughed to her friends among the crowd.  
He was of stature passing tall,  
But sparely formed, and lean withal;  
A batter'd morion on his brow;  
A leather jack, as fence enow,  
On his broad shoulders loosely hung;  
A border axe behind was slung;  
His spear, six Scottish ells in length,  
Seemed newly dyed with gore;  
His shafts and bow, of wondrous strength,\*  
His hardy partner bore.

*Lay of the Last Minstrel, Canto IV.*

\* This person was, in my younger days, the theme of many a fireside tale. He was a retainer of the Buccleugh family, and held for his border service a small tower on the frontiers of Liddesdale. Watt was, by profession, a sutor; but, by inclination and practice, an archer and warrior.—*Note by Sir Walter Scott.*

30 in. by 48 in.

*Exhibited at the Art Treasures Exhibition, Manchester, 1857*

## J. DRUMMOND, R.S.A.

- 301 AN EDINBURGH ARMOURER'S SHOP, in the time of Charles I.: A  
Highland Chief selecting weapons  
36½ in. by 29½ in.

## J. DRUMMOND, R.S.A.

- 302 THE ENTRANCE PORCH TO SPEKE HALL, near Liverpool  
11 in. by 15 in.

## J. DRUMMOND, R.S.A., 1857.

- 303 THE BLIND FIDDLER  
18 in. by 15 in.

## SIR C. EASTLAKE, P.R.A.

- 304 TEMPLE OF THESEUS, Athens  
15 in. by 18 in.  
*Presented by Lady Eastlake to Sir John Pender, in May*  
1887

## A. L. EGG, R.A., 1855.

## 305 THE PRISONER

- "Come, rest in this bosom, my own stricken deer;  
Though the herd have fled from thee, thy home is still here;  
Here still is the smile that no eloud can o'ercast,  
And a heart and a hand all thy own till the last.
- "Oh! what was love made for, if 'tis not the same  
Through joy and through torment, through glory and shamo?  
I know not, I ask not, if guilt's in that heart,  
I but know that I love thee, whatever thou art.
- "Thou hast called me thy angel in moments of bliss,  
And thy angel I'll be 'mid the horrors of this,—  
Through the furnace, unshrinking, thy steps to pursue,  
And shield thee, and save thee, or perish there too."

Moore's *Irish Melodies*.

17½ in. by 13¾ in.

J. LEON Y ESCOSURA, 1869.

306 THE ARGUMENT. A lady, seated, is talking to a gentleman who holds his walking-stick behind his back

$5\frac{3}{4}$  in. by  $4\frac{1}{2}$  in.

J. FAED, R.S.A.

307 THE ROYAL SCOTTISH JUSTICIARY: An incident in the time of James I. of Scotland

“On an occasion, a nobleman of high rank and also near kinsman of the King's, having quarrelled in the Court with a young Baron, so far forgot the Royal presence as to strike his opponent on the face. James instantly caused him to be apprehended, ordered him to stretch upon the Council table the hand that had dealt the blow, and then, putting a naked cutlass, or hunting knife, into the hand of the injured Baron, he commanded him, on pain of death, to hew off the offending member from the wrist. The new executioner shuddered and grew powerless; the culprit remained for a full hour with his bared arm upon this strange block; it was only after the Queen, her ladies, and the clergy present had knelt and wearied themselves with supplication, that James would remit the penalty. But even then the culprit did not wholly escape, for he was banished from the Court whose sanctity he had so rudely violated.”—*Vide Thomson, History of Scotland.*

$14\frac{1}{2}$  in. by 20 in.

R. FALKENBERG, 1887.

308 A PEACEFUL EVENING

54 in. by 34 in.

A. FGIULA.

309 THE TOREADOR

$6\frac{1}{2}$  in. by  $10\frac{1}{4}$  in.

C. FIELDING

310 SCENE NEAR INVERORAN, Argyllshire

$12\frac{1}{4}$  in. by 16 in.

F. GOODALL, R.A., 1859-70.

311 HEAD OF A SHEIKH

21 in. by 15 in.

BARON T. GUDIN, 1844.

312 A COAST SCENE: Several figures and a fishing boat on a beach;  
a calm sea

18 in. by 25 in.

KEELEY HALSWELLE, A.R.S.A., 1888.

313 CONSTANTINOPLE

12½ in. by 19½ in.

KEELEY HALSWELLE, A.R.S.A.

314 DELOS: Ruined pillars in the foreground

10¾ in. by 19 in.

KEELEY HALSWELLE, A.R.S.A.

315 "GREEN-ROBED SENATORS"—Kcats

25 in. by 15 in.

*Exhibited in the Collection of Pictures of Thames Scenery,  
"Six Years in a House-Boat," by Keeley Halswelle, 1883*

KEELEY HALSWELLE, A.R.S.A., 1882.

316 WITTENHAM CLUMPS: Day's Lock

"Clouds, in heaven's loom  
Wrought through varieties of shape and shade,  
In ample folds of drapery divine,  
Thy flowing mantle form, and, heaven throughout,  
Voluminously pour thy pompous train."

Young.

24 in. by 14 in.

*Exhibited in the Collection of Pictures of Thames Scenery,  
"Six Years in a House-Boat," by Keeley Halswelle, 1883*



KEELEY HALSWELLE, A.R.S.A.

317 ON THE COMMON, Danbury

9 *in.* by 13 *in.*

KEELEY HALSWELLE, A.R.S.A.

318 STUDY OF TREES

10½ *in.* by 18 *in.*

KEELEY HALSWELLE, A.R.S.A.

319 NEAR GRACE'S WALK, Borcham

10½ *in.* by 18 *in.*

KEELEY HALSWELLE, A.R.S.A., 1886.

320 GIBRALTAR, from the Spanish shore

14 *in.* by 24 *in.*

KEELEY HALSWELLE, A.R.S.A.

321 A MOUNTAIN SIDE

14 *in.* by 24 *in.*

KEELEY HALSWELLE, A.R.S.A.

322 STUDY OF SKY AND RIVER

14 *in.* by 24 *in.*

KEELEY HALSWELLE, A.R.S.A.

323 SKY EFFECT

10 *in.* by 16 *in.*

KEELEY HALSWELLE, A.R.S.A.

324 ISLE OF SKYE: Landscape and rocks

10½ *in.* by 18 *in.*

KEELEY HALSWELLE, A.R.S.A.

325 ON THE GRETA

12 in. by 19 in.

KEELEY HALSWELLE, A.R.S.A.

326 LANDSCAPE, with old mill

10½ in. by 18 in.

KEELEY HALSWELLE, A.R.S.A., 1885.

327 NEAR SLIGACOAN, Skye

14 in. by 24 in.

F. D. HARDY.

328 THE SISTERS. Two children are seated on the edge of a bed ;  
the elder one is reading to the younger

11½ in. by 9 in.

*Exhibited at the London International Exhibition, 1872*

MRS. HOPWOOD.

329 HEAD OF AN OTTER HOUND—*oval*

17 in. by 15½ in.

H. KEMM.

330 MARGUERITE AT THE SHRINE

27 in. by 19 in.

H. KEMM.

331 NEWS FROM THE FRONT

27 in. by 19 in.

## BARON H. LEYS.

- 332 A FLEMISH INTERIOR. Two ladies are seated at a table, whilst a sportsman, who has just returned with some game, talks to a servant; a child is seated on the floor

24 in. by 32 in.

*From the Collection of the Baron du Bois de Ferrières*

## A. A. LESREL.

- 333 THE SIGN PAINTER

18 in. by  $14\frac{3}{4}$  in.

## T. V. LISTER.

- 334 A COPTIC MONASTERY ON THE NILE: A souvenir of the voyage of S.S. "Mirror," 1890

$9\frac{1}{4}$  in. by  $13\frac{1}{2}$  in.

## H. S. MARKS, R.A.

- 335 THREE WHITE COCKATOOS: Evening

"It is well to be off with the old love  
Before you are on with the new."

*Exhibited at the Royal Academy, 1893*

## COMTE DE MONTPEZAT.

- 336 A LADY ON HORSEBACK, in a red jacket and white silk skirt, a hat with a long feather—in oval frame

22 in. by 18 in.

## COMTE DE MONTPEZAT.

- 337 A LADY ON A PRANCING BLACK HORSE—oval frame

22 in. by 18 in.

## G. MORLAND.

- 338 A WOODY LANDSCAPE : A shepherd seated on a bank with his dog by the side of a road, on which are some sheep  
 $10\frac{1}{4}$  in. by  $12\frac{1}{2}$  in.

## G. MORLAND.

- 339 THREE SHEEP IN A BARN ; Two Donkeys in an Old Stable—  
*a pair* 2  
 $7\frac{1}{4}$  in. by  $9\frac{1}{2}$  in.

## G. MORLAND.

- 340 HALF-LENGTH PORTRAIT OF A MAN, the head turned three-quarters to the right—*oval*  
 $19$  in. by  $16\frac{1}{2}$  in.

## W. MOSMAN, 1793.

- 341 PORTRAIT OF A LADY, in a low dress, and with her hands crossed ; half length, seated, turned to the left  
 $40$  in. by  $30$  in.

## W. MULREADY, R.A.

- 342 A LANDSCAPE. On the left is a cottage, in front of which is a broad river ; on the bank are two boys fishing  
 $12\frac{1}{2}$  in. by  $9$  in.

## G. S. NEWTON, R.A.

(After Sir J. REYNOLDS).

- 343 MADLLE. SCHINDERLIN, half length, in an oval ; with cap, muff and black mantle

A German singer of some reputation. Miss Burney says : " She was young and handsome, her voice poor ; she was silly and a coquette."

$8$  in. by  $6\frac{1}{2}$  in.

*From the Collection of John Heugh, Esq., 1878*

*Sir Joshua Reynolds' picture was engraved by J. R. Smith*

J. OPIE, R.A.

- 344 BUST PORTRAIT OF A GENTLEMAN, with face slightly turned to the left

J. OPIE, R.A.

- 345 PORTRAIT OF DR. WOLCOT—"Peter Pindar"; bust, side face. John Wolcot, who was born at Dodbrooke, Devonshire, in 1738, was an M.D. of Aberdeen. He accompanied Lord William Trelawny to Jamaica as physician. While residing in that island he took holy orders, and was presented with a living. On his return to England he settled at Truro, whence he removed to Helston; and it was while he resided in Cornwall that he drew from obscurity the painter Opie, with whom in 1870 he came to London. After his arrival in the metropolis he soon rendered himself conspicuous by his satiric and humorous poetry, published under the pseudonym of "Peter Pindar." Among his most finished works are 'Lyric Odes to the Royal Academicians,' and 'The Louisiad.' In the decline of life he became blind, and died in London in 1819

23 in. by 19½ in.

*From the Collection of John Heugh, Esq., 1878*

A. OSSANI, 1864.

- 346 THE MUSE; and THE TORTOISE LYRE 2  
29 in. by 24 in.

E. PAVY, 1888.

- 347 AN ORANGE SELLER, Cairo  
7 in. by 4½ in.

P. E. L. PERBOYRE.

- 348 A REGIMENT OF FRENCH CUIRASSIERS, cantering along a road  
12¼ in. by 15½ in.

## A. E. PLASSAN.

## 349 MATERNAL AFFECTION

5 $\frac{1}{4}$  in. by 3 $\frac{1}{2}$  in.

## P. F. POOLE, R.A., 1840.

## 350 AT THE SPRING: A girl with a pitcher

23 $\frac{1}{2}$  in. by 19 $\frac{1}{2}$  in.

## SIR H. RAEBURN, R.A.

## 351 PORTRAIT OF THE REV. A. THOMPSON, half length, three-quarter face to the front

29 $\frac{1}{4}$  in. by 24 $\frac{1}{4}$  in.*Exhibited at the Grosvenor Gallery (A Century of British Art, 1737 to 1837), 1888*

## J. RAMO.

## 352 A BULL FIGHTER; and two Spanish figures

3

## SIR J. REYNOLDS, P.R.A.

## 353 PORTRAIT OF MRS. MARTIN OF PLYMOUTH, wife of Mr. J. Martin, of Rupert Street, Leicester Square

29 in. by 24 $\frac{1}{2}$  in.*From the Collection of Richard Ward, Esq., and John Heugh, Esq.*

## D. ROBERTS, R.A.

## 354 THE HOUSES OF PARLIAMENT, WESTMINSTER

10 $\frac{3}{4}$  in. by 23 $\frac{1}{2}$  in.

## G. ROMNEY.

## 355 HEAD OF A LADY, nearly full face—oval

18 in. by 12 in.

## G. ROMNEY.

- 356 HEAD OF A LADY, the face turned to the left—*oval*  
18 in. by 12 in.

## L. RUIPEREZ.

- 357 A MAN SEATED AT A TABLE, smoking a long pipe  
 $6\frac{1}{4}$  in. by  $4\frac{3}{4}$  in.

## M. SCHOTEL.

- 358 DUTCH FISHING BOATS: A calm sea  
30 in. by 39 in.  
*From the Collection of the Baron du Bois de Ferrières*

## H. SCHOUTEN.

- 359 CATTLE IN A MEADOW  
25 in. by 34 in.

## H. SCHOUTEN.

- 360 COCKS AND HENS  
 $9\frac{3}{4}$  in. by  $15\frac{1}{4}$  in.

## A. SCHREYER.

- 361 MOUNTED COSSACK IN A SNOWSTORM  
 $6\frac{1}{2}$  in. by  $4\frac{3}{4}$  in.

## C. STANFIELD, R.A., 1859.

- 362 THE DERELICT, Goodwin Sands  
 $18\frac{1}{2}$  in. by  $29\frac{1}{2}$  in.

## J. STARK.

- 363 A LANDSCAPE: A gleaner and a child under some trees  
9 in. by 7 in.

H. STONE.

- 364 PORTRAIT OF CHARLES I., three-quarter face to the front, half length  
 $29\frac{3}{4}$  in. by 25 in.

W. R. SYMONDS, 1891.

- 365 PORTRAIT OF THE MOST NOBLE THE MARQUIS OF TWEEDDALE,  
 half length, side face  
 $24\frac{1}{2}$  in. by 20 in.  
*Exhibited at the Society of Portrait Painters, 1891*

W. R. SYMONDS, 1892.

- 366 PORTRAIT OF SIR JAMES ANDERSON, half length  
 $24\frac{1}{2}$  in. by 20 in.

MAX TODT.

- 367 FLIRTATION  
 9 in. by  $11\frac{1}{2}$  in.

J. M. W. TURNER, R.A.

- 368 FISHING BOATS IN A ROUGH SEA: Grey sky  
 9 in. by 13 in.

G. VINCENT.

- 369 A WOODY LANDSCAPE: A road on which is a donkey with panniers, followed by a man and a woman; to the right is some water  
 12 in. by  $14\frac{1}{2}$  in.

G. VINCENT.

- 370 A LANDSCAPE, with a river on which is a boat, a cottage is seen to the left; there are four figures  
 9 in. by  $13\frac{1}{2}$  in.



E. M. WARD, R.A.

## 371 GRINLING GIBBONS'S FIRST INTRODUCTION AT COURT

"1st March.—I caused Mr. Gibbons to bring to Whitehall his excellent piece of carving, where, being come, I advertised his Majesty. . . . No sooner was he entered and cast his eye on the work, but he was astonished at the curiosity of it. . . . He commanded it should be immediately carried to the Queen's side to show her. It was carried up into her bedchamber, where she was, and the King being called away, left us with the Queen, believing she would have bought it, it being a crucifix; but his Majesty was gone. A French peddling woman, one Madame de Boord, who used to bring petticoats and fans, and baubles out of France to the ladies, began to find fault with several things in the work, which she understood no more than an ass or a monkey, so as in a kind of indignation I caused the person who brought it to carry it back to the chamber, finding the Queen so much governed by an ignorant French woman, and this incomparable artist had his labour only for his pains."—*Evelyn's Diary*.

$32\frac{3}{4}$  in. by 39 in.

*Exhibited at the Royal Academy, 1869*

*Exhibited at the Royal Jubilee Exhibition, Manchester,*  
1887

T. WEBSTER, R.A., 1863.

## 372 A GAME AT DRAUGHTS

$11\frac{3}{4}$  in. by 17 in.

*Purchased by Sir John Pender from the Artist*

*Exhibited at the Royal Academy, 1864*

*Exhibited at the Royal Jubilee Exhibition, Manchester,*  
1887

P. WESTCOTT.

373 PORTRAIT OF HENRY DENISON, Esq., three-quarter length,  
seated in an arm-chair; figure slightly turned to the right—  
oval

$43\frac{1}{2}$  in. by 34 in.

## P. WESTCOTT.

- 374 PORTRAIT OF MR. T. A. GIBB, half length, seated—in oval  
frame  
35 in. by 27 in.

## SIR D. WILKIE, R.A.

- 375 THE BAPTISM  
14 in. by  $9\frac{3}{4}$  in.  
*Formerly in the Collection of Lady Chantrey, 1861*

## SIR D. WILKIE, R.A.

- 376 HEAD OF A ROUGH-COATED WHITE TERRIER  
 $9\frac{1}{4}$  in. by  $7\frac{3}{4}$  in.

## F. WILLEMS.

- 377 AFTER THE MASQUERADE: A lady in a white satin dress, with a  
domino in her hand  
23 in. by 17 in.

## J. J. WILSON, R.S.A.

- 378 VIEW IN EAST KENT  
 $11\frac{3}{4}$  in. by  $19\frac{1}{2}$  in.

## J. J. WILSON, R.S.A., 1866.

- 379 VIEW ON THE COAST OF NORWAY  
18 in. by 26 in.

## A. J. WOOLMER.

- 380 THE BRACELET  
 $11\frac{1}{2}$  in. by  $9\frac{1}{2}$  in.

J. WOOTON, 1758.

- 381 AN EVENING LANDSCAPE. A gentleman on a white horse is addressing a beggar; several other figures are dispersed over the foreground  
42 in. by 55 in.

J. WOOTON.

- 382 A CLASSICAL LANDSCAPE: A waggon and several figures and cattle in the foreground; a river runs towards the front from the distance; evening effect  
42 in. by 55 in.

## PICTURES BY OLD MASTERS.

### ENGLISH SCHOOL.

- 382A PORTRAIT OF GEORGE I., in a gold-embroidered plum-coloured coat, with a long wig, and wearing the Order of St. George and the Dragon, the crown and sceptre are on a table by his side; three-quarter length, standing  
46 in. by 38 in.
- 383 PORTRAIT OF QUEEN ELIZABETH, in a high ruff; three-quarter length  
33½ in. by 25½ in.
- 384 PORTRAIT OF DAVID GARRICK, in a flowered waistcoat, his right arm rests on a pile of books, the hand holding a pen; three-quarter length  
35½ in. by 27½ in.

### W. HOGARTH.

- 385 THOMAS, DUKE OF NEWCASTLE, in hat and wig; half length, three-quarter face to the front  
30 in. by 25 in.  
*Exhibited at the Grosvenor Gallery (A Century of British Art, 1737 to 1837), 1888*

## SIR G. KNELLER.

## 386 PORTRAIT OF THE DUCHESS OF PORTSMOUTH, half length.

Louise Renée de Penneconet de Quéronaille, born about 1650, of a noble family in Brittany, was the beautiful mistress of Charles II., and had great influence over him; in 1673 she was created Duchess of Portsmouth, and about the same time Louis XIV. of France made her Duchess of Aubigny; she died in Paris in 1734; Voltaire, who saw her at the age of seventy, describes her as still surprisingly beautiful

27½ in. by 22¼ in.

## SIR G. KNELLER.

## 387 PORTRAIT OF A LADY, half length, full face—in oval frame

28½ in. by 23½ in.

*From the Collection of Colonel Gostling Murray*

## SIR G. KNELLER.

388 PORTRAIT OF MATHEW PRIOR, half length, standing at a table with a closed book entitled "Traites." Poet and diplomatist; born in 1664; he held various posts under the governments of William III. and Queen Anne, and was at length sent as ambassador to the French Court, whence, at the commencement of the following reign he was recalled, committed to custody, and threatened with an impeachment, which however, did not take place; early in life he had written several poems, and he now again turned his attention to poetry; the Earl of Oxford was his most powerful patron

35½ in. by 29 in.

*Exhibited at the National Portrait Exhibition, South Kensington, 1867*

*From the Collection of the Earl of Hardwicke, Wimpole Hall, Cambridgeshire. (The poet died at Wimpole, at that time the seat of the Earl of Oxford).*

## SIR G. KNELLER.

- 389 PORTRAIT OF A MR. LONG, 1688, half length—*in oval frame*  
 $28\frac{1}{2}$  in. by  $23\frac{1}{2}$  in.  
*From the Collection of Colonel Gostling Murray*

## SIR G. KNELLER.

- 390 PORTRAIT OF A GENTLEMAN, in armour; three-quarter length,  
 standing, landscape background  
 50 in. by 40 in.

## SIR G. KNELLER.

- 391 PORTRAIT OF A LADY, in a low-necked red dress, and with a blue  
 shawl over one shoulder; bust, head slightly turned to the  
 left  
 30 in. by 25 in.

## SIR G. KNELLER.

- 392 PORTRAIT OF A LADY, in a low dress; half length, full face  
 30 in. by 24 in.

## SIR G. KNELLER.

- 393 JOHN CHURCHILL, DUKE OF MARLBOROUGH, three-quarter length,  
 in armour, standing in a landscape, the head slightly turned  
 to the left  
 50 in. by 40 in.

## SIR P. LELY (AFTER).

- 394 A BEGGAR CHILD, with a monkey in her arms, by Luke  
 Clennell  
 30 in. by 24 in.

## RAMSAY.

- 395 PORTRAIT OF A LADY, in a low-necked brown dress; half length,  
nearly full face  
30 in. by 24 in.

## VANDYCK.

- 396 CHARLES I. IN ARMOUR, holding a baton in his right hand;  
three-quarter length  
48 in. by 38½ in.  
*From the Collection of the Duke of St. Albans*

## FRENCH SCHOOL.

## H. GASCAR.

- 397 NELL GWYNN AND HER SON, as Venus and Cupid  
74 in. by 43 in.

## H. GASCAR.

- 398 PORTRAIT OF A LADY, seated, with a spaniel in her lap, some  
flowers in her left hand, three-quarter length  
50 in. by 40 in.

## G. HOET.

- 399 ALLEGORICAL FIGURES  
45 in. by 39 in.

## MIGNARD.

- 400 PORTRAIT OF MARIE THERESE, in a white satin dress with red  
bows, lace collar, pearl necklace and earrings, and pearls on  
her dress and in her hair; three-quarter length, seated, turned  
to the left  
30 in. by 37½ in.

## MIGNARD.

- 401 PORTRAIT OF MARIE THERESE, pearl necklace and earrings, and  
 pearl ornaments in her dress; half-length—*oval frame*  
 30 in. by 24 in.

## N. POUSSIN.

- 402 CHRIST PREACHING TO THE PEOPLE FROM A SHIP  
 55 in. by 77 in.  
*From the Collection of Wynn Ellis, Esq.*

## A. WATTEAU.

- 403 L'EMBARQUEMENT POUR L'ISLE DE CYTHÈRE  
 48 in. by 60 in.  
*From the Collection of Wynn Ellis, Esq.*  
*A picture of this subject by Watteau is in the Berlin*  
*Gallery; there is also another example, differing slightly, in*  
*the Louvre, Paris*

## A. WATTEAU.

- 404 NYMPHS BATHING AT A FOUNTAIN  
 39 in. by 30 in.  
*From the Collection of Wynn Ellis, Esq.*

## ITALIAN SCHOOL.

## FRA BARTOLOMMEO.

- 405 THE ASSUMPTION OF THE VIRGIN  
 18 in. by 13 in.  
*From the Collection of Wynn Ellis, Esq.*

## BORGOGNONE.

- 406 CAMP SCENES—a pair, oval

## A. CANALETTO.

407 ST. MARK'S PLACE, Venice

33 in. by 52 in.

*From the Collection of Wynn Ellis, Esq.*

## F. GUARDI.

408 ISOLA DEL DUONETTA, Venice

6½ in. by 9¼ in.

## F. GUARDI.

409 ISOLA DI S. JACOPO DI SALUTE, Venice

6¾ in. by 9½ in.

## S. ROSA.

410 MOUNTAINOUS LANDSCAPE. A river is seen in the foreground; to the right several figures

39 in. by 53 in.

## S. ROSA.

411 ALEXANDER AND DIOGENES: Rocky landscape

24 in. by 32 in.

*From the Collection of Wynn Ellis, Esq.*

## TITIAN.

412 HEAD OF A LADY. Pearl necklace and earrings, and with pearls in her hair

18½ in. by 14¾ in.



## ROSA DI TIVOLI.

413 CATTLE IN A LANDSCAPE: Evening

29 *in.* by 50 *in.*

## ROSA DI TIVOLI.

414 CROSSING THE FORD

29 *in.* by 50 *in.*

## DUTCH AND FLEMISH SCHOOL.

## W. VAN BEMMEL

415 WOODY LANDSCAPE. In the foreground a shepherd and shepherdess are dancing, whilst a boy plays on a pipe close to some sheep and cows

22 *in.* by 26 *in.*

## J. BOTH.

416 MOUNTAINOUS LANDSCAPE: A man on a donkey, and a man and woman conversing on a road in the foreground

16 *in.* by 20 *in.*

## P. VAN BREDÆEL.

417 AN EASTERN FAIR: Numerous figures in an extensive landscape

60 *in.* by 90 *in.*

## J. BREUGHEL.

418 THE BOAR HUNT

22 *in.* by 33 *in.*

## HOBBEEMA (AFTER).

419 WOODY LANDSCAPE: Two men on a road; a dog drinks from a stream in the foreground

27 *in.* by 34 *in.*

## G. VAN HONTHORST.

- 420 PORTRAIT OF BEN JONSON. The Dramatist, contemporary and friend of Shakespeare, was born at Westminster 1574; died in 1637. Bust, full face

21 $\frac{3}{4}$  in. by 17 $\frac{1}{2}$  in.

*From the Collection of the Earl of Hardwicke, Wimpole Hall, Cambridgeshire*

## HANS HUYSSING.

- 421 SIR ROBERT WALPOLE, K.G., three-quarter length portrait, in robes, standing. Prime Minister of England for many years; created Earl of Orford upon his retirement in 1742; was born at Houghton, in Norfolk, in 1676; died in 1745; one of the most eminent of our great Parliamentary leaders; he was an able financier, a good tactician in debate, and a most serviceable minister to the House of Brunswick

52 in. by 40 in.

## J. VAN HUYSUM (SCHOOL OF).

- 422 FLOWERS IN A VASE, Grapes and Peaches

50 in. by 39 in.

## C. JANSEN.

- 423 PORTRAIT OF ELIZABETH, QUEEN OF BOHEMIA, half length, in a ruff, and with pearl necklace. Daughter of James I. of England; born in 1596 (when her father was still James VI. of Scotland); married Frederick V., King of Bohemia, in 1613; she shared her husband's fate, and took refuge in Holland; left a widow in 1631, she saw her son reinstated in part of his father's dominions; came to England with Charles II. in 1660, and died in London two years later; Elizabeth was the mother of thirteen children, among whom were the Princes Rupert and Maurice, and Princess Sophia, mother of George I.

24 $\frac{1}{2}$  in. by 20 $\frac{3}{4}$  in.

## C. JANSSEN.

- 424 PORTRAIT OF FREDERICK V., KING OF BOHEMIA, half length.  
 Succeeded his father, Frederiek IV., as Elector Palatinate in  
 1610; in 1619 he accepted the crown of Bohemia, but in  
 the following year he was totally defeated by the Imperial  
 forces at the battle of Prague, and lost his kingdom and his  
 hereditary States  
 25 $\frac{1}{4}$  in. by 21 in.

## P. MONAMY.

- 425 A COAST SCENE: Calm evening  
 24 in. by 30 in.

## P. MONAMY.

- 426 FISHING BOATS AND VESSELS OFF THE COAST: Calm evening  
 24 in. by 30 in.

## C. NETSCHER.

- 427 PORTRAIT OF WILLIAM, PRINCE OF ORANGE, afterwards  
 William III., King of England, in a full-bottom wig;  
 three-quarter length  
 21 $\frac{1}{2}$  in. by 19 in.

## C. NETSCHER.

- 428 PORTRAIT OF MARY, PRINCESS OF ORANGE, daughter of James II.,  
 and afterwards Queen of England. She is offering sugar to  
 a white cockatoo; three-quarter length  
 21 $\frac{1}{2}$  in. by 19 in.

## A. PYNAKER.

- 429 GRAND CLASSICAL LANDSCAPE: A mountainous view in Italy,  
 with water in the middle distance; in the foreground a man  
 with a pack-mule, and a dog and some sheep  
 132 in. by 72 in.  
*From the Collection of the Baron du Bois de Ferrières*

## REMBRANDT (AFTER).

- 430 PORTRAIT OF THE ARTIST, half length, in a red cap, with his hands folded

35 in. by 29½ in.

## P. P. RUBENS.

- 431 HEAD OF ST. PAUL

23 in. by 17½ in.

*From the Collection of the Baron du Bois de Ferrières*

## P. P. RUBENS.

- 432 PORTRAIT OF THE EMPEROR, CHARLES V. : Bust, in armour

22½ in. by 26 in.

## C. SCHUT.

- 433 MADONNA AND CHILD, surrounded by a wreath of flowers, painted by D. Seghers

29 in. by 21 in.

## J. VAN STRY.

- 434 MOUNTAINOUS LANDSCAPE : Some water in the foreground to the right, and a castle on rising ground beyond ; several figures

27 in. by 35 in.

## A. VAN DER VENNE.

- 435 BEGGARS FIGHTING—*painted en grisaille*

13 in. by 22 in.

## P. VAN DER WERFF.

- 436 PORTRAIT OF ELIZABETH, DUCHESS OF PORTLAND, half length, in oval frame. Lady Elizabeth Noel, eldest daughter and co-heir of Wriothesley, Earl of Gainsborough, married in 1704 Henry, second Earl, and afterwards first Duke, of Portland

29 *in.* by 24½ *in.*

## P. VAN DER WERFF.

- 437 PORTRAIT OF HENRY, FIRST DUKE OF PORTLAND, half length, in oval frame. Henry, the second Earl of Portland, was born about 1675; he was the son of Hans William Bentinck, the first Earl, who came to England with William, Prince of Orange, as page of honour, and was created Marquess of Titchfield and Duke of Portland in 1716. He was appointed Captain-General and Governor of Jamaica, and died in that island in 1726

29 *in.* by 24½ *in.*

FIXIS.





